IN THIS ISSUE: **THE MYSTIC REALM (Chapter XII) ..... By Oscar H. Hawley**

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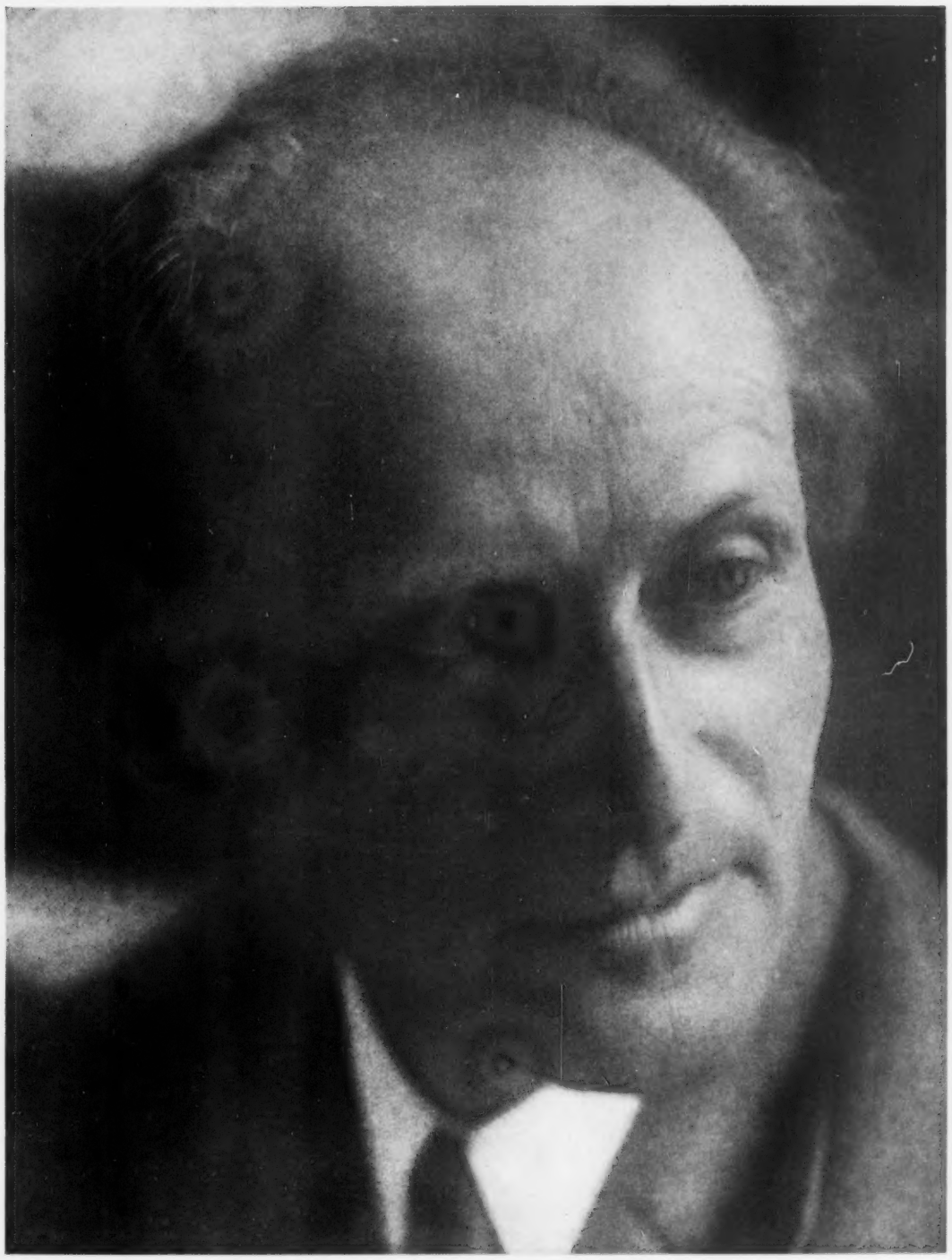
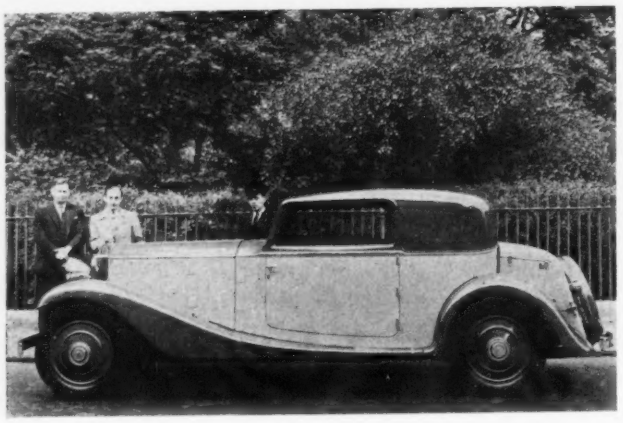


CARL FRIEDBERG
Pianist

ELISABETH RETHBERG

as Leonore in Fidelio, in which she opened the Salzburg Festival, July 29, under the baton of Richard Strauss. She also recently sang this rôle in Dresden. Since leaving New York, Mme. Rethberg has appeared in Vienna, Basel, Prague, Dresden and Berlin. (Berger photo.)



VLADIMIR HOROWITZ

(centre) beside his new Rolls Royce. With the Russian pianist is Mr. Usher, representative of the artist department of Steinway & Sons in London.

ROBERT GOLDSAND

in Buenos Aires. On his right is the piano professor Lalewicz and on his left, M. Schraml of the Daniel Bureau. Mr. Goldsand has been making a tour in South America.

EUGENE ORMANDY FRATERNIZES WITH SHIP'S OFFICERS

of two vessels. He is shown on the SS. Veendam (left) with Captain de Korver; on the SS. Statendam with Captain J. van Dulken and the purser, M. K. Ziessen.

A PARTY IN HONOR OF DORIS DOE, GIVEN BY MARIA BORCHETTA, teacher of Italian diction in Milan. First row, left to right: Robert Foresta, Virginia Beattie, Patricia Holtop, Miss Doe, Miss Borchetta, Mrs. Brett, Estelle W. Leask and Madelaine Chieffo. Others in the group are: Bruce S. King, Carlo Cecci, Mr. and Mrs. Pietro Cimara, Alan Anderson, Roberta Foresta, Julia Brett, Mr. and Mrs. Emmet Daly, Ruth Miller, Silvana Cretti, Rita Agostini, Franco Foresta, Marchese Luigi Comi, Mr. Brett (American consul), Dario Pater, Robert Tankesley, Douglas Beattie and Giuliano Cretti. (Photo by Bruni, Milan.)

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OLGA SWAN,

soprano, was soloist on July 23 during the dinner hour at Green Hill Farms, Philadelphia.

FORTUNE GALLO

opened on July 27, in Philadelphia's Convention Hall, a country-wide tour of his San Carlo Opera Company.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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August 12, 1933

Bayreuth Attracts Notably Fewer Foreigners This Year

Audiences Predominantly of Germans, With Some Seats Unoccupied —Old Spirit Changed—Presence of Hitler and Staff Adds Military Pomp and Ceremony—Musical Quality of Performances Approaches Routine, Despite Presence of Strauss as Conductor of Parsifal

By HERBERT F. PEYSER

BAYREUTH.—A few days after the current Bayreuth Festival had gotten under way, one of the local dailies announced that the attendance at the first two performances had been something like 1,100, of whom slightly over 200 were foreigners. Among the latter the preponderating percentage was Swiss, with English, French, Italians and Americans following in the order named. If one bears in mind that the Festspielhaus seats about 1,600, and that foreigners have for decades constituted the major portion of Bayreuth audiences, the statistics given by the aforementioned daily tell an interesting little tale of their own.

Of course, things may change in the next days, let alone weeks. As I write, the festival is touching the close of its first series and has still nearly a month to run. But to date the attendance has fallen off sharply from that of the preceding festivals since the war. And at the Festspielverwaltung they tell me that no one need stay away from Bayreuth these next weeks on the supposition that no more seats are available. Tickets are still for sale—though, these officials hasten dutifully to add, "only in limited numbers." From personal observation, I can add that at the Ring performances, which have just passed their Siegfried stage, one could count a considerable number of gaping vacancies in the three rows back of the seat which I occupied.

HAIL TO THE CHIEF!

Be all these things as they may, Bayreuth exhibits certain striking differences this year. Of course, there remain many familiar features. The townspeople still crowd the thoroughfares leading to the theatre and, as usual, they are held back by police cordons, ropes and chains. Motor cars still tear madly through the streets an hour or two before curtain time, race wildly up the Siegfried Wagner Allee (as the avenue mounting the hill is now called) and flash down again, to the menace of life and limb. Programs and *Fremdenliste* are still hawked on every street corner. Nevertheless, I repeat, Bayreuth is different this summer. In the first place, it is a political and a nationalistic Bayreuth, instead of the preponderantly artistic and international one. Hitler is here for the first series of performances and that fact has left its mark on the whole physiognomy of the town. Not a solitary house—indeed, scarcely a window—is without its swastika and its red, white and black. Here and there, almost apologetically and like a timid interloper, flies the blue and white banner of Bavaria. The Nazi emblem, to the exclusion of the specifically German one, floats over the Festspielhaus. On the terrace fronting the theatre, platoons of brownshirts and green-clad soldiers march, countermarch, stand at attention, present arms, stack rifles and all that sort of thing, that the comings and goings of the "Leader" may have a suitable background of military circumstance. The throngs of peasants and townspeople now have something more interesting to gape at than the traditional convocation of tourists. And when Hitler, Goebbels and their retinue approach the theatre five to ten minutes before the performance begins, there is a great tumult and shouting and lifting of arms, a successful breaking through chains and police lines, with hundreds of German festival guests joining in the demonstration. This scene is repeated at the close of every single act when the "Leader" and his escort repair to the adjoining restaurant for refreshments and again when they return to the theatre after the intermission or leave at the end. The opening of the first Siegfried performance was delayed nearly an hour and a half to enable Hitler to get back from Berlin, whither he had flown the same day to attend the funeral of Max von Schillings. No one seemed to mind, though one English letter declared quite openly, "Our king would never have been guilty of the discourtesy of making an audience wait!"

DEMONSTRATIONS AVOIDED

At first, Hitler's presence seemed to promise political and nationalistic demonstrations inside the theatre. But the Chancellor, to his credit, took precautions against this in advance. At each performance the arriving ticket-holders were presented with printed slips asking them to refrain from singing the Deutschland or the Horst Wessel songs or from indulging in any other demonstrations of a political nature; and adding that Wagner himself had, in his works, provided the most eloquent possible tributes to German greatness. This exhortation did not

(*Continued on page 7*)

Covent Garden May Be Saved

LONDON.—The chances of the survival of Covent Garden have again improved. A sum of $200,000 is required for alterations to conform to municipal requirements, and the money is said to be available. The owners of the property, yielding to public sentiment, are willing to grant a new lease on an equitable basis, and negotiations are in progress. There is also a plan to use the theatre for symphony concerts between opera seasons, with the support of the B. B. C.

Symphony concerts were given in Covent Garden in the nineteenth century under Jules Riviere and Sir Arthur Sullivan. Weber conducted his own works there in 1826.

C. S.

Furtwängler a Musical Dictator

BERLIN.—Dr. Wilhelm Furtwängler, the new "first state conductor" of the Berlin Opera, has been made a member of the Prussian State Council, which supersedes the old state parliament and corresponds in many ways to the Grand Fascist Council in Italy. He may be said to be the chief musical councillor of the Nazi government. Together with Wilhelm Backhaus, pianist, Georg Kulenkampff, violinist, and Max von Schillings (since deceased), he has been vested with special powers to supervise the programs of all concert-giving societies in Prussia, whether state subventioned or not.

P.

Munich Festival Opens with Brilliantly Produced Rienzi

Swastika Joins Flag Display of Famous Theatre—A Complete Wagner Cycle in Honor of Fiftieth Anniversary of Composer's Death—Franckenstein and Knappertsbusch in Command—Bel Canto Applied to Wagner

By ALBERT NOELTE

MUNICH.—Again the broad avenue leading to the Prinzregenten Theater is decorated with gaily waving flags. To the national, state and city emblems has been added a new one—the swastika flag; it waves from the first pole on the right of the broad driveway. On the same side we pass the beautiful monument of Richard Wagner, its base covered with laurel wreaths. The Munich opera is commemorating the fiftieth anniversary of Wagner's death. For this reason the Munich Festival of 1933 has special significance.

It is the irony of fate that the same city in which Wagner experienced some of his deepest humiliations, whose one-time rulers —the Bavarian Centrist Party, now but an inglorious memory—had stigmatized him as a charlatan and greedy adventurer, should harbor in its Prinzregenten Theater a shrine at which for the last thirty-two years thousands and thousands from all corners of the globe have done homage to a great genius.

The same city whose ruling powers had caused the sum of 40,000 Gulden, donated to a genius in want by the generous King Ludwig II, to be carted in silver currency to Wagner's dwelling in the Briennerstrasse and there dumped upon the sidewalk; the same city whose fathers with violent misgiving and curt impudence rejected Wagner's idea to erect the "Festspiel-Haus," now at Bayreuth and Munich's most serious competitor, within its own walls or on the beautiful shores of the Lake of Starnberg. *Tempi passati.*

MUNICH'S RESTITUTION

The good city of Munich has made generous restitution; it was not content to beat its breast in *mea culpa* fashion, but with its deep devotion to Wagner and his cause it has materially aided in drawing the roseate veil of transfiguration over the sins of a not altogether flattering past. And more: among all the European cities which indulge in the performance of opera in a more or less grandiose style, it has created for itself a position of singular height, particularly in regard to the works of that pretentious and exacting genius, Richard Wagner.

It has not only given Wagner what Wagner's is, but it has applied all the startling ingenuities of modern stage production to the performance of his works, without infringing upon the demands of naturalism and illusion which alone have made the union of drama and music in these works the plausible pinnacle of romanticism. It has avoided the folly of other operatic institutions where the illustrative eloquence of the Wagnerian orchestra was reduced to zealous garrulity by the elimination of realistic by-play on the stage and to a hopelessly vague gesture by the reduction of the scenic activity.

REVERENCE PLUS MODERNITY

The Munich opera has not only reverently retained the spiritual tradition in the production of Wagner's works, but it has added to them also the fascinating effectiveness and glamor of modern stage technic. Thus it has saved the life-work of Wagner for the present, and, in all probability, for future generations. It has carefully cultivated and brought to impressive heights a *cantilena* style of vocal performance which in the days of our grandfathers and even fathers was unheard of, in whose time the repeated indulgence in singing Wagnerian rôles was considered equivalent to vocal suicide. Thus the Munich opera may enter rather triumphantly upon the celebration of this year's festival.

It is also significant that the "big storm" which swept rather indiscriminately through most of Germany's many opera houses within recent months has made a reverent circle around the Bavarian State Opera. The new régime reputedly assumes a most friendly attitude towards the arts and music in particular, and evidently it realizes that with Clemens von Franckenstein as Generalintendant and Hans Knappertsbusch as musical

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Gabrilowitsch Acclaimed At Woodland Theatre

Pro Art String Quartet Gives Recital in San Francisco

By CONSTANCE ALEXANDRE

SAN FRANCISCO.—Although Ossip Gabrilowitsch has not conducted here for several years, the large audience gathered in the Woodland Theatre, Hillsborough, where he directed the San Francisco Symphony Orchestra, accorded him an overwhelming reception. Gabrilowitsch enjoyed a triumph similar to those scored upon his previous visits. Those present who recall him as a pianist of fine poetic conception and keen intelligence found these same qualities in his conducting. Gabrilowitsch's art with the baton is that of an expert. He conducts from memory, never using a score, and is as thoroughly familiar with the musical content of each work as with the nature and resources of the orchestra.

The program which Gabrilowitsch presented was one that lent itself delightfully to open-air performance. In the first half the prelude to Wagner's Die Meistersinger and César Franck's symphony in D minor were heard. Gabrilowitsch conducted the Meistersinger with an unwonted free breadth and fiery sweep. When he came to the final climax he built it with such power and had so firm a grip on the men as made it tremendous.

His interpretation of the symphony disclosed beauty. When its performance was concluded the audience broke into enthusiastic applause that brought Gabrilowitsch several times from his back-stage retirement.

After the intermission, Gabrilowitsch's playing of Schubert's charming Rosamunde excerpts received no end of approval, as did the dainty ballet music which followed. The orchestra played the scherzo from Mendelssohn's Midsummer Night's Dream and the concert closed with the stirring Capriccio Espagnol, op. 34, by Rimsky-Korsakoff.

PRO ARTE STRING QUARTET IN CONCERT

The Pro Arte String Quartet, who have been giving a series of concerts at Mills College, Oakland, during that institution's summer session, appeared in San Francisco in a single performance, upon which occasion they attracted an audience that packed the Veterans' Auditorium of the War Memorial. These four musicians accomplish magnificent work in ensemble

The task of making a début is not a simple one; therefore, it is pleasant to report that Margaret Yates, contralto, who gave her initial recital, came through splendidly. By exhibiting qualities both natural and acquired that distinguish her from the average debutante, Miss Yates created an emphatic impression upon the large and discriminating audience assembled in the Fairmont Hotel ballroom to judge her assets as an artist.

Miss Yates is endowed with a genuine contralto voice of lovely texture and color, sufficient volume, wide range and unusual flexi-

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Debussy Monument Unveiled at Birthplace of French Composer

Students' Atelier at American Church Finishes Season—Russian Conservatory Holds Commencement

By IRVING SCHWERKÉ

PARIS.—About a year ago the city of Paris witnessed the unveiling of the beautiful Debussy monument, work of the Martel Brothers. This year, the ninth of July, to be exact, the town of Saint Germain, where Debussy was born, had a similar experience: the unveiling of a Debussy monument by the sculptor Aristide Maillol. Naturally and fittingly, it was a gala occasion, and nature, whose exquisite musical-poet Debussy was, was on her best behavior, as her contribution to the festivities. A throng of people attended, and found everything to admire in the monument which is placed in a picturesquely verdant spot, not far from the Chateau at Saint Germain.

In addition to the unveiling itself, the inauguration consisted of a number of eloquent speeches and a musical program. The former were by Paul Léon of the French Institute, and president of the Debussy Monuments Committee; Monsieur Bonin, mayor of Saint Germain; and Emile Bollaërt, Director of Fine Arts. The musical program was selected from works of Rameau and Debussy and was performed by The Choral Association of Paris, Manuel Rosenthal directing (rondos which Debussy wrote in collaboration with Charles d'Orleans); the Republican Guards, directed by Pierre Dupont (Fanfares from Le Martyre de Saint-Sebastien and Petite Suite); orchestra class, directed by J. Pannesay, from the Debussy Conservatory of Saint Germain (La Fille aux Cheveux de lin); and the Choral Society of the State Railroads, conducted by Francisque Darcieux (Hymn to the Night, by Rameau). From every point of view it was a moving manifestation, and I am certain that many other places are going to fall into line and similarly honor their beloved Claude de France.

STUDENTS' ATELIER CLOSES

The Students' Atelier closed its musical season (1932-1933) with an effective concert by Frank Yeo, tenor, Archibald Sessions, organist, Robert Kitain, violinist, and Marion de Guerre, pianist. The program was followed by an informal reception, everybody taking the opportunity to congratulate the Atelier directors on a successful season, and to wish each other a pleasant and profitable holiday.

To those unfamiliar with the various features of student life in Paris, it might be useful to say that the American Students' Atelier was founded in this city thirty-nine

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THE MYSTIC REALM

Chapter XII, Part I; The Comma of Pythagoras

(Fourteenth Installment)

By OSCAR HATCH HAWLEY

WHEN Joe Roberts was sixteen years old he made a discovery which marked one of several great milestones of his life. Reared and living on a farm, the only child of well-to-do parents, he was devoting a great deal of time to the study of music, particularly the piano, and drove to Dover, some six miles distant, for his weekly lesson. This he had been doing for half a dozen years when he had his first opportunity to hear a great artist.

The magic of that concert he never forgot—the slender, black-haired, youngish man in long-tailed coat, great expanse of starched shirt bosom showing above white waist-coat, faultlessly pressed trousers and shiny, narrow-pointed black shoes. His grave face, his manner of perfect ease as he crossed the stage, his deep bow as he faced the audience, his seeming lack of self-consciousness, all combined to give Joe a thrill such as he had never before experienced. But that was nothing compared to the exquisite emotion that filled his mind and pervaded his being at the sounds evoked from the instrument as the player caressingly touched the keys in a shimmering *pianissimo* or crashed down at some climactic *fortissimo*. He was carried away, out of this world to a distant heaven (to which the seventh could have been only a preparatory antechamber) and thence he did not return for long hours, to find himself again in his own bed at home on the farm.

To practice incessantly until he could emulate the artist was Joe's first waking thought next morning and he hurried through breakfast and the chores, in order to have an added half hour at the keyboard. But what raucous and discordant tones came from the instrument as he struck the first few chords of a Chopin prelude. What was the matter with his piano? What had happened to it over night that it gave forth such harsh and disagreeable sounds? He stopped and meditated. Was it he or the instrument? Perhaps something had happened to him.

Unintentional Dissonances

Mother Roberts was called and she said that the music sounded lovely—almost as nice as that they had heard the night before in Dover. Perhaps the piano was a little out of tune, as no tuner had paid them a visit for over a year, but she did not think anyone would notice it.

"Out of tune," flashed through Joe's mind. "Of course that was the trouble, but he had not thought of it before, because he had been playing on the same instrument day after day and had not noticed its gradual lapse from true accord. But he would not hurt his mother's feelings by telling her that to him it sounded like a tin pan symphony. No, he had a much better plan. He was sixteen years old, he had often been told that his ear was perfect, he knew how the piano ought to sound. Why not tune it himself?

To think was to act, and in less time than it takes to relate it, Joe had telephoned the hardware merchant at Dover and ordered a tuning hammer and the necessary deadening plugs. He would get them on his next trip to town.

Thus it was that a few days later Joe was busily engaged trying to put his instrument in tune.

The Mother of Invention

He had never had any instruction in tuning a piano and knew nothing about its theory—if it had a theory. But he had not the slightest doubt of his ability to put his piano in perfect tune. Wasn't his ear faultless? Didn't he know how all the chords ought to sound? And hadn't he noted that the tuner always did his work by playing chords in the center of the keyboard and getting them so they sounded right, then tuning the octaves up and down from the middle? Certainly. It was perfectly easy. One had only to have patience and a good ear and the rest followed as night followed day.

So Joe worked and worked and worked, and the more he worked the worse the piano sounded. If he put one chord in good tune, so it was smooth and agreeable to the ear, no other chord was anywhere near right. If he tuned the octaves perfect no other notes sounded as if they belonged in the scale.

This was Joe's great discovery: that he could not tune a piano, that there was something more to the business than turning a few iron pegs and listening to a few agreeable or disagreeable chords.

Thus it was a very tired and nervously exhausted young man who faced his father that evening with the confession that "there must be more to this tuning business than I had thought. Why, I can't even get started, to say nothing of tuning the whole instrument."

"Hum-m-ph!" commented the father sympathetically. "I kind o' had an idea that maybe it wasn't so easy as it looks. What you goin' to do about it?"

"First, we've got to get some one to put it back in shape so that I can practice on it," said Joe. "As it is now, I can't even play a scale. It is so much worse than when I started that not one note on the whole instrument sounds in tune with any other note, not even the octaves."

"Hum-m-ph!" again commented the father. "Don't seem any too promising, does it? Where you going to get a tuner? Nearest one I know anything about is in Chicago and how you going to get him to come way out here to tune just one piano? The fellow that used to make this territory has died, so I heard, and who's going to take his place? Looks like you was in a big hole."

And that is how it happened that Joe Roberts packed his grip for a week's stay in the big town—a week which was to be devoted to the study of piano tuning with the best instructor he could find. He must learn to tune his own instrument for no more could he be dependent on the itinerant tuner who might come once a year or might not come at all. Since the night of the concert he had determined that his instrument must be in perfect condition at all times.

The Mystery of "Beats"

He was not long in locating a teacher, for there were dozens of ads in the city papers, but he found he would need much longer to learn the trade than he had anticipated.

"This tuning graft is no cinch," the teacher had said. "First, you gotta understand that an ear for music don't have nothing to do with it. You gotta have a scientific ear an' a good set of tools, an' then maybe in three or four months, if you work hard, you'll learn something about the ins and outs of the game."

"But I've only got a week to do it in," Joe had answered desperately.

"Oh yeah?" The teacher was unsympathetic. "Well, you might's well go back to Podunk or wherever it is, 'cause you can't learn nothing in a week—not even that you don't know nothing."

So Joe had telephoned home and received permission to stay until he had accomplished his mission.

He was sure he had a good teacher, for the man was connected with one of the best piano houses in the city. He was doubly sure after seeing him tune a piano and then playing on it afterwards. Nothing could have sounded sweeter, not even the splendid instrument on which he had heard that wonderful concert in Dover. But he was not satisfied. He did not seem to be getting the fundamentals which his mind craved as reasons for doing this, that and the other thing.

"You hear them beats?" the teacher had said. "Well, you gotta have them beats in every interval. They're not always the same. Sometimes they're faster and sometimes they're slower, depending on the interval, but they're always there, an' you gotta learn where they are an' which are the fast ones, and which the slow ones, an' then you gotta get 'em just right an' then she is in tune."

Joe could not hear the beats at all at first and after he did hear them he was greatly nonplussed. What were they? Where did they come from and why were they there?

"Well, sir," the tuner had been emphatic and serious. "Them beats is something no one don't know nothing about. I've talked them over with lots of the boys in the profession an' they all got different ideas. But me, I've got an idea about 'em and I don't shoot it off every time I talk because most people don't understand. But since you're my pupil, I'm going to tell you. Them beats was put there, in the perfect scale, by God so as to give it a little roughness and make it sound good. If the beats was all taken out and everything made to sound like the octaves all the punch would be gone out of music and no one would give a hoot for it. Yes, sir, God done it, and that's what makes music so beautiful."

In Search of a Sage

Joe was unimpressed by the "God" theory of the beats. He had had two years of physics in high school and knew something of sound but he did not know anything at all about these "beats" and he set himself the task of daily study at the library in an attempt to find out about them. He soon found himself immersed in acoustical research and this led him back and back to the very origin of all things—to Genesis and the beginning of the world—and he found himself arguing thus:

"If the world had never been created there would have been no immutable laws governing a lot of things that many people would like to have otherwise—for instance, the scale of nature sometimes known as the overtones of a vibrating body, or a vibrating string, or a vibrating air column."

From this point he skipped the rest of the Bible and several thousand years of history to halt briefly with Pythagoras, a philosopher and mathematician of the early part of Greece's golden age.

Persistent Pythagoras

He found that Mr. Pythagoras was a gentleman of inquiring mind who, in the course of a long and laborious life, stumbled on some of the seeming inconsistencies in the music of that period and had begun an investigation of the whys and wherefores as he, Joe, had done some twenty-five or six hundred years later. And, had Pythagoras made any discoveries? It appeared that he had. Plenty. Pythagoras had first discovered that dividing a vibrating air column in two equal parts produced the octave; that dividing it in thirds produced the musical fifth. That is, if the vibrating air column produced middle C you would get a note just an octave higher by cutting the column in two. If you cut the column in three you would produce G. And G, you see, is a fifth higher than C. (Count it: C, D, E, F, G.) But there he stopped and contemplated his handiwork for a long period, for he found that when he tried the interval from middle G up to upper C (a fourth) it didn't work, it was too short; or if it was not too short, then the fifth from middle C up to middle G was too long—not very much too long, it is true, but enough to cause him to scratch his head and wonder how he was going to overcome that obstacle to a perfect scale. For he was a mathematician, and knew the axioms of Euclid several hundred years before Euclid himself; one in particular, to wit: Things equal to the same thing are equal to each other. C to G should always sound the same whether one played up the scale or down. C was always C—that is it always had the same number of vibrations (or multiples in geometric progression of the same number of vibrations)—then why wasn't G always the same? If you counted up to G you came out with so many vibrations, but if you counted down to G you came out with quite a different number of vibrations.

Perplexing? It is scarcely to be wondered at that he was still scratching his head when they called in the undertaker and tombstone maker some years later.

A Pioneer of Theoreticians

Pythagoras was only the first of a long line of head-scratchers (whose number is not yet finished) on this same problem. They had all been trying to fit a theory to a condition (or vice versa) and none of them had been able to make it work. The theory was that there should be twelve semi-tones to the octave, no more and no less, and to find out the vibration number of each tone one had only to go to the scale of nature and select it. The condition was that there seemed to be just a little more than twelve semi-tones in an octave. That much was discovered with the first interval tried and they really never got much beyond it.

That teeny, weeny, little thing (just a vibration or so) that made G in perfect tune with its nether C but out of tune with its superior C had caused more trouble in the world of music than all the notes penned from the time of Guido d'Arezzo to Carl Ruggles or Igor Stravinsky.

This is but an example of the truism that it is the small things of life that make the most trouble.

The Famous Comma

Musical scientists searching for a name decided to call that little thing "the comma of Pythagoras" and hoped the name would effectually suffocate it and get it out of the way. No one wanted it and no one knew what to do with it—instrument makers least of all.

For centuries it was politely ignored, everyone hoping that some day it would dissolve into thin air or otherwise disintegrate and vanish. But nothing of the kind happened. That extra vibration kept bulging up here and there in various parts of the scale and causing beautiful tonal mosaics—laid with infinite patience and loving care by doting musical carpenters—to take on the appearance of rain-soaked parquetry or strips of sun-baked asphalt.

In the further pursuit of his study Joe learned that nothing but head-scratching had been done about the Pythagorean Comma for years and years and even centuries—all the musicians ignoring and all the instrument-makers sidestepping—until about the time George Washington was born.

Washington, to be sure, had nothing to do with what was happening or what was going to happen in music and he is mentioned here only out of patriotism. By a lucky chance he arrived on this festive scene at about the time they began tinkering with said Pythagorean comma, and so he can be put in the picture without seeming to strain a point, at the same time exemplifying the old Scotch aphorism of killing several birds with one stone, i.e., inveigling readers into research on Washington, stepping up general patriotism (now at a low ebb), setting the approximate date of the invention of the tempered scale, and stimulating a lot of reading on collateral q.vs.

"They" must be understood as being in the singular for the tinkering was done by Johann Sebastian Bach, alone and unaided, and he received no thanks from an unappreciative and incredulous world for some scores of years afterwards.

Page Mr. Bach!

Mr. Bach was a rising young clavichord tuner of about forty-seven years of age at this time. His locale was the village of Leipsic, but his fame had spread far and wide and he had even been called in by King Frederick of Prussia to do a little job of tuning on some of the new fangled instruments called "piano-forte" which were being built in the harpsichord factory of Gottfried Silbermann. Bach, of course could play the harpsichord, the clavichord, the organ and many other instruments but his fame will ever rest on his tuning ability and the volume of studies he composed to prove it, to wit: Das Wohltemperirte Klavier, or in other words, The Well-Tuned Piano. This work is popularly known as the Celebrated Forty and Eight, but it has no relation whatever to the organization of the same name in the American Legion.

Bach, a stern foe of birth control and race suicide, was bringing up his twenty-odd children as musicians and took great pride in their personal instruction. He composed their studies, supervised their practice, and apportioned their time at the one clavichord in their menage. The children, growing up, kept complaining that the instrument did not sound in tune. That is, after Carl Philipp Emanuel (one of his favorite sons) had finished studies in the key of F and Wilhelm Friedemann (another favorite) sat down to perform exercises in the key of G he would complain that the "old box was terribly out of tune."

A Thankless Task

Father Bach with a few deft twists of the wrist would put it in condition again, but a little later when Wilhelm Friedemann had finished and Johann Christian (still another favorite son) sat down to do exercises in B flat, there were more and worse complaints. Again father Bach would deftly twist the wrist and put matters aright, but as the day wore on, he grew tired of his job (retuning the clavichord for each one of his children) and mutinous ideas began running through his mind.

Why, for instance, should he, a human being, be subject to the tyranny of a contraption of wires and keys; a machine supposedly for producing harmony, a mechanism constructed for the express purpose of giving pleasure to those who used it and to others who heard it? Preposterous! Of course it was, but what could a fellow do about it?

Now, J. S. had heard all about the comma of Pythagoras and well understood what was causing so much trouble in the studies of his children. He knew that no one had taken the matter of the Pythagorean comma seriously, but his large and increasing family made it for him a serious matter indeed. He had to spend so much time tinkering with his own clavichord—in order that his children might not lose the priceless boon of studying music—that he did not have time to attend to his "tuning practice" and was losing lots and lots of money besides spending many sleepless nights wondering what a fellow could do about it. And then came his Great Discovery. What it was, and how it all came about, must wait till the next installment.

(To be continued)

Changes at Bayreuth Reflect Influence of Nazi Regime

(*Continued from page* 5)

prevent much craning of necks, some raising of arms and a general flurry every time Hitler entered his box. One impulsive lady seated next to the present writer at the opening Meistersinger performance, on catching her first glimpse of the Chancellor, suddenly clutched the hand of her companion and exclaimed hysterically: "Look, look! He is smiling at the Wagner children! How marvelous, how exquisite!"

Yes, I repeat, Bayreuth is different. In some ways it has gone in for modern improvements (not, unhappily, in its hotel and other living accommodations). The town is now blessed with a "Brown House," on the corner of the Wagner Strasse opposite the fountain surmounted by the bronze horseman. The right hand garden house of Wahnfried has a large new terrace and a massive concrete wall now shuts off the old view of the garden from the Liszt Strasse. Up at the theatre are other changes. The lobbies have been modernized, brightened and cleaned and the old maroon columns boxed in. It all looks spick and span and must have cost a pot of money. Half way up the hill, a little to one side, is a brand new and horribly expensive restaurant. However, that is not a solitary instance of the high cost of living in Bayreuth at present. Everything is dear—much dearer, it seems to me, than formerly. The housekeepers, shop-keepers and restaurant keepers are making no secret of the considerable diminution of foreign trade this year and they are resolved to make it up, if possible, on those who have come.

Distinguished visitors have been fewer than usual. I did, however, see such personages at the opening performance as Lucrezia Bori, Arthur Honegger, Cornelius Bliss, old ex-King Ferdinand of Bulgaria, Prince August Wilhelm, Ernest Newman and several other of his colleagues from the London press, Joachim Meyer, of the New York Staats-Zeitung, Max Smith, and Giulio Setti of the Metropolitan. Some of them lasted through the Ring, others silently melted away after the first Parsifal.

Performances Follow Routine

My readers will notice that I have not said a word thus far concerning the performances as such. Let me summarize this matter in a nutshell by confessing that most of these seemed, in my very humble opinion, to be dull, undistinguished and, to a surprising extent, downright routine. Not a single one of them compared favorably with the best Wagner productions one can witness during the season in centres like Berlin or Dresden. Not one of them was worthy to be mentioned in a breath with the Toscanini or Furtwängler performances of recent seasons or with those piloted by Karl Muck between 1924 and 1930. Certain individual elements call for endorsement. But the blight of dullness if not of outright mediocrity rested on the whole. For performances like these one does not have to make the pilgrimage to Bayreuth.

Much—indeed most—of this dullness I attribute to the standard of conducting which has prevailed thus far and to offset which, the various scenic and other innovations undertaken this year, have proved insufficient. I understand the reëngagement of Karl Elmendorff in Bayreuth is due to a clause in the will of Siegfried Wagner. But surely it should be more admissible to disregard the testament of Siegfried Wagner than the spirit of Richard Wagner. Almost the whole Meistersinger, almost the whole Ring was sacrificed to this dull, plodding, nerveless, unimaginative time-beater. A pretty substitute for Toscanini, forsooth!

Strauss' Parsifal Disappoints

Nor can I say much more for the Parsifal put forward by Richard Strauss. The composer of Salome, who last conducted at the Festspielhaus in 1894 and who was at loggerheads with Siegfried Wagner for twenty years, marked his reëntry into Bayreuth with a performance which suggested that he had not wholly swallowed his grudge against the place. I recall the admirable Tristan which Strauss conducted in Wagner's memory at Dresden last February. But his Parsifal is as different from his Tristan as light is from darkness. This Parsifal, utterly without distinction, without stamp or individual impress of any kind, might have been Tom, Dick or Harry's Parsifal.

Shuddersome tales were circulating in Bayreuth when I arrived there a couple of days before the opening performance, concerning the appallingly fast *tempi* which Strauss was applying to that same Parsifal which Muck and even more so Toscanini had consecrated to heroic elongations of pace. The Flower Maidens were reported to be in despair at the speed with which Strauss expected them to sing their music. But between the last rehearsal and the first performance he appears to have relented. His *tempi* were undoubtedly a good deal faster than Muck's, let alone Toscanini's (I understand Strauss said to the orchestra during rehearsals "I am thirty years too young for your *tempi*.") But the shortcomings of the reading were due not to this speedier pace but to its general featurelessness and to the wholly casual quality that pervaded it.

Strauss has a sense of architecture, however, which Herr Elmendorff almost completely lacks. The latter's Meistersinger—particularly the first and third acts—maunders along with an appalling insensitiveness to line, to continuity, to form. In the overture he will play the diminution of the Meistersinger theme satirizing Beckmesser and the pedants at almost the *tempo* of the original theme. The entire first act disintegrates into fragmentary bits. For the poetry, the sumptuousness, the grandeur, the lyric ecstasy of this music, he has as much feeling as a clod. His leaden, stupefying *tempi* infuse the greater part of the Ring with poppy and mandragora. I shuddered at the prospect of his Walküre and Siegfried after enduring the wet blanket of his Rheingold, but was rather agreeably surprised by the first act of the second Ring drama. And I applaud Herr Elmendorff unstintingly for following Wagner's directions literally at the opening of the second act and, unlike most conductors, scrupulously maintaining the *tempo* of the close of the prelude in Wotan's opening phrases. But this improvement was illusory. Elmendorff's Siegfried was deadly, in the main, and for the first time in my life I found myself bored to distraction in the Erda scene and the love duet. The usually miraculous Bayreuth orchestra, moreover, was often ragged and slovenly under his uncouth hand.

Staging Raises Questions

Excepting for portions of Meistersinger, in which his direction is better than in Berlin, I fail to see that Bayreuth has markedly benefited by the collaboration of Intendant Heinz Tietjen as artistic director. And even his Meistersinger, good as parts of it are, is much behind the one put on in 1924 by Siegfried Wagner. To be sure, some details in the first act were prizeably Wagnerian in spirit and conception. Many other points were merely arbitrary.

The new settings and costumes by Emil Preetorius left one with conflicting impressions. The setting of the second act is

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Munich Festival Launches Wagner Cycle with Rienzi

(*Continued from page* 5)

director at its helm, the Munich opera constitutes one of Germany's great and internationally recognized cultural assets.

From Rienzi to Parsifal

This year's festival program encompasses a particularly far-reaching task. It includes all of Wagner's dramatic works from Rienzi to Parsifal, to be given in chronological order. Although Rienzi, in which Wagner's endeavor to out-Meyerbeer the experienced magician Meyerbeer, is altogether too evident, could never claim any popularity even among the most undaunted Wagnerians, yet a vast crowd of enthusiasts had come to the Prinzregenten Theater to witness the truly stupendous performance of a very antiquated spectacle. Although the highly overdrawn mass-effects were cleverly subdued by an ingenious lighting-system, and the enormous masses which constantly occupy the stage appeared almost supercharged with dramatic activity, the artificiality of the constant dramatic combustion and the hollowness of the plot were evident even in this truly great performance.

The musician Wagner appears considerably more mature in this youthful work, written in his early twenties, than the dramatist. Particularly so in this performance, where the brassy glare of the orchestra under the direction of the very capable Paul Schmitz was charitably subdued by the submerged orchestra. In fact the intensity of dramatic motives, the proper placing and climaxing of accents is a source of constant astonishment in this score.

The scenery, provided by Adolf Linnebach and Leo Pasetti, and the staging under the supervision of Kurt Barré, were nothing less than superb; even the traditional chariot with four horses abreast appeared with creditable speed upon the stage.

Bel Canto versus Sprechgesang

The vocal contributions of the stage participants were quite in accordance with the general excellence of the production. Kurt Rodeck appears physically and vocally particularly well suited for the title rôle. He has a rather dark-timbred voice of considerable power and emotional flexibility but, strange to say, his present vocal delivery stands in contrast to the more pleasing *bel canto* style which the great majority of the local opera singers have in recent years cultivated also in regard to the works of Wagner. Rodeck's phrasing and somewhat forced articulation are strongly reminiscent of the unholy era when the dry manner of the *Sprechgesang* trespassed upon the domains of pure lyricism. Only in the vocally almost impossible prayer of the fourth act did the real possibilities of this singer come into more satisfactory evidence. Elisabeth Feuge, on the other hand, was never heard to better advantage than in the part of Rienzi's sister Irene. The beauty of her voice and superb style of singing conveyed pure joy to the listener.

In place of Rosetta Anday, who was scheduled to sing the part of Adriano, Ellen Kallab of Dresden was called upon at the last moment; although somewhat insufficient in stature for this "manly" part, her singing and general deportment were quite equal to the fine standard of the performance. Outstanding among the cast were also Paul Bender (Colonna), Josef Ruhr (Orsini) and Robert Hager (Papal legate). The performance of the choral parts, which occupy such an important place in this spectacle, was irreproachable in every respect.

In view of the recent political happenings in Germany, the story of the "people's tribune" Rienzi naturally has a peculiarly seasonable appeal to the German mentality. Yet there were hardly a half dozen "brown shirts" in evidence among the audience, which was in the main native. Of foreigners a goodly, but by no means so great a crowd of Americans as in former years was present. They were considerably outnumbered by the English. The depreciation of the American dollar on the foreign exchange and to some extent the reports of so-called atrocities are undoubtedly responsible for the diminished number of American visitors. The writer, however, can truthfully state that, according to his personal observations, foreigners are treated with the utmost courtesy.

Novelties Presented in Stadium Series

Kindler Concludes Appearances and Van Hoogstraten Returns—Hans Lange Leads Divertimento by David Barnett—Hall Johnson Singers Applauded — Paul Whiteman and Band Heard

The week of Stadium concerts beginning July 31 saw the final appearance of Hans Kindler as guest and the return of Willem Van Hoogstraten on August 3 to conclude the concert series. Two appearances of Hall Johnson and his famous Choir, on July 31 and August 1, brought warm public approval; on the same evenings the orchestral part of the concerts was conducted by Hans Lange, who on the second night gave the first Stadium performance of a Divertimento by David Barnett. Perhaps the chief novelty of the week was the appearance of Paul Whiteman with his band, augmenting the Philharmonic-Symphony Orchestra in a program largely of jazz novelties.

Hall Johnson Singers Hailed

Long after the crowd usually disperses from the Stadium, the Hall Johnson Negro Choir, with Hall Johnson conducting, were still singing on July 31 to an enthusiastic crowd which had gathered in front of the stage. Favorites were called for and given.

The scheduled program, however, listed in the first half, Lonesome Valley and Great Camp Meetin (male voices), Blow Gab'l, You May Bury Me in de Eas' and My God Is So High. Several of these were first presentations. One noted in these a simplicity of harmonization which is much more impressive than the more elaborate scoring. Raised sixths and lowered sevenths were accomplished with purity of pitch and a sentiment always fervid and straightforward.

The second part offered: Elijah Rock, Massas in de Col', Col' Groun', Sometimes I Feel Like a Motherless Chile, and Little Black Train. Despite the atmosphere which might have detracted from the carrying quality of voices, the various choirs blended beautifully, and the diction had clarity. The personnel of the ensemble seems a little changed, but the effects which Hall Johnson gets from his singers are always of the highest order. A fine bass-baritone was especially noticed in the encore, Water Boy.

The orchestral selections, conducted by Hans Lange, were a miscellaneous assortment. Opening with the Brahms Academic Festival Overture, this was followed by Beethoven's second symphony, Tristan prelude and Liebestod, Debussy's Afternoon of a Faun and Chabrier's Espana.

Divertimento by David Barnett Played

Hall Johnson conducted his Negro Choir for the second and last time this summer at the Stadium Concert of August 1. An audience of 4,500 heard the program, whose choral and orchestral portions were entirely different from the preceding evening. Mr. Lange again directed the orchestra, offering the following compositions: overture to Mignon (Thomas); symphony in A major (Mendelssohn); Divertimento (David Barnett); waltz, Roses from the South (J. Strauss); and Two Slavic Dances (Dvorak). The men, under Hall Johnson's leadership, sang two Negro work songs, Goin' to See Ma Sarah and Mule on de Mount, and the full choir of twenty-nine men and women sang Wade in de Water, Dat Suits Me, Give Me Jesus, Run, Little Chillun', Honor!, His Name So Sweet, When I'm Gone, Go Down, Death, and five encores.

Once again the Hall Johnson Negro Choir sang with ingratiating tone and technical skill. They displayed their familiar characteristics of unity, expressiveness and infectious spirit.

Mr. Barnett, whose Divertimento was heard for the first time at the Stadium, is a young New York composer and pianist. His music, in conservative vein, is buoyant and pleasing, and its two dominating themes are skillfully handled and interwoven. The intolerable heat did not detract from the orchestra's high standard of performance under Mr. Lange's baton.

(*Continued on page* 8)

SCENES FOR WAGNER'S RIENZI

of the National Theatre, Munich. The designs, by Prof. Adolf Linnebach, are for Scenes 1, 4 *and* 5, *respectively.*

Harty and Hertz Hailed in Hollywood Bowl Programs

Isobel Baillie, English Soprano, Warmly Received in Pacific Coast Début—Harty Leads His Irish Symphony in Local Première—Hecht Ballet Forces Give Carpenter's Skyscrapers

LOS ANGELES.—Two conductors, Sir Hamilton Harty and Alfred Hertz, Isobel Baillie, English soprano, and the Harold Hecht Ballet Company in a production of Carpenter's Skyscrapers, shared headline honors at the Hollywood Bowl during the past week. Concert-goers who had welcomed the Irish *maestro* with unusual cordiality upon his return to the hillside theatre, showed the visitor from overseas continued favor. His second program (July 27) consisted of The Flying Dutchman overture, Elgar's long and not very meaningful poem In the South (presumably the restrained musical-diary notations of an English "gentleman" travelling in Italy), and Harty's own Irish Symphony.

Miss Baillie made her Pacific Coast début, delighting and impressing a large audience with loveliness of tone. She makes no concessions regarding classic traditions, as evidenced with Mozart's aria, Dove Sono from The Marriage of Figaro, and Hadyn's oratorio excerpt, With Verdure Clad, from The Creation. Her Mozart was delicate and yet crisply spun while charmingly pensive. The Haydn interpretation was exemplary in style and serene earnestness befitting the mood of the selection. Miss Baillie had to add no less than five encores in all.

Harty's Irish Symphony is a work of workmanship, thoughtfully emotional and again bubbling over with native fun, such as in the Scherzo and the finale. The opening Allegro is somewhat lengthy, withal a moving, evidently strongly subjective nature study. The slow movement embodies an ancient mourning song of a girl for her lover. This theme returns with genuine pathos during the bustling closing movement.

Harty's fondness for Berlioz endowed the Roman Carnival overture with romantic flair, the third concert (July 29) offering also a beautifully phrased G minor symphony of Mozart. The British *maestro* has a talent for revitalizing well-known items such as the first L'Arlesienne suite, Grainger's Molly on the Shore, and popular Rimsky-Korsakoff, Liadoff and Moussorgsky items.

Mr. Hecht's production of Carpenter's Skyscrapers leaned toward the satiric rather than emphasizing a blend of realism and symbolism. Elaborate scaffoldings had been erected, on which part of the choreographic detail work was performed with much cleverness. Generally speaking, the mechanistic effect, which would lift ballet music beyond an average jazz level, was not emphasized sufficiently. Effective settings, masks and lighting were designed by Blanding Sloan, Geraldine Chanin winning honors as associate director of choreography. Nat Finstein led the orchestra.

Alfred Hertz once more scored artistic and popular triumphs, Sunday afternoon, the Los Angeles Philharmonic Orchestra rising to exceptionally expressive performances of a suite from Mendelssohn's Midsummer Night's Dream music, Don Juan by Strauss, Wagner's Siegfried Idyll and the Tannhäuser overture. It was a program voicing widely differing moods and compositorial characteristics with poignancy and remarkable fitness of detail.

Ed Perkins' second municipal Greek Theatre program, devoted to ballet divertissements by the Belcher Dancers, gave pleasure to a large audience. This Friday series is proving a decided success.

Albert Vertchamp, Mischa Levine, Herman Kolodkin, and Kolja Levine were acclaimed in a program of classic and modern quartet literature at the Woman's University Club.

B. D. U.

Novelties Performed at New York Stadium

(*Continued from page 7*)

MOSSOLOFF WORK PLAYED

Hans Kindler brought his appearances at the Stadium to an end on Wednesday night, and a large attendance marked the occasion. Besides such staunch Stadium favorites as the prelude to Wagner's Die Meistersinger, Tschaikowsky's Pathetic Symphony, Johann Strauss' waltz, Artist's Life, and Liszt's Les Preludes, Mr. Kindler presented a number new to this audience—Alexander Mossoloff's Iron Foundry. This is one of the fruits of the modern Soviet school of composition, a literal rather than abstract reproduction in orchestral idiom of the Titanic, purposeful din of an iron factory. Mr. Kindler showed full cognizance of the work's thematic vagaries and presented the complicated score with the proper bold emphasis and stark and glaring color.

The Tschaikowsky symphony, with its suave cadences and subtle delicacies of nuance, was interpreted by Mr. Kindler with finesse and poetry, as were the other numbers in the more conventional category. The audience was vigorous in its applause.

Willem van Hoogstraten entered on the second lap of his season's service as conductor of the Stadium Concerts on Thursday night. Except for Schubert's symphony in C, the program was all-Russian, listing Glinka's Russlan and Ludmilla overture, the scherzo from Glazounoff's fourth symphony, Liadoff's Eight Russian Folk Songs for orchestra, and the Polovetzian Dances from Borodin's Prince Igor. A large gathering of Stadium patrons welcomed Mr. van Hoogstraten back to his post, and an evening of consistent musical enjoyment was their reward. Orchestra and conductor were in fine fettle and the audience responded with cordial plaudits.

WHITEMAN LEADS JAZZ NOVELTIES

One of the season's largest audiences at the Stadium Concerts was present to hear the Philharmonic Symphony Orchestra give its concert on August 4, with Paul Whiteman as the guest conductor and Mr. Whiteman's orchestra augmenting the Philharmonic forces.

The program was long: Valencia, Padilla (orchestral arrangement by Victor Young); Waltz Caprice, Kreisler (modern orchestration by Roy Bargy); I Got Rhythm, Gershwin (arrangement by Joseph Livingston); Night Club, John W. Green (orchestral arrangement by the composer; impressions with three pianos); selections from Carmen (orchestral arrangement by Adolph Hoffman); Chant of the Weed, Don Redmond (orchestral arrangement by Carroll Huxley); Land of Superstition, William Grant Still (third movement from Darkest Africa; orchestral arrangement by the composer); fourth movement from Ferde Grofé's Tabloid; Jazz Bolero, John Jacob Loeb (orchestral arrangement by Grofé); Grofé's Grand Canyon Suite; Mood Indigo, Duke Ellington (orchestral arrangement by Mr. Huxley) and finally, Rhapsody in Blue, Gershwin.

The most interesting works were Night Club, the Grand Canyon Suite, and Land of Superstition. The first two are entirely impressionistic moods of obvious and objective character, with Mr. Grofé's tending to the more elaborate. However, Mr. Green has evoked clever moments in his composition and both works are well knit and balanced from an orchestral point of view. Mr. Still's attempt is on a higher plane, for his is a deeper and more moving conception, one that gives evidence of brilliant imagination and wide understanding. That the crowd enjoyed the concert was evident by its enthusiasm.

BACH TRANSCRIPTION INTRODUCED

The first performance in New York of a new orchestral version by Dezso d'Antalffy of Bach's prelude and fugue in E minor was given on August 5, with Mr. van Hoogstraten again in command. The arranger (an organist and conductor now associated with Radio City's music forces) was called to the stand to bow after an inspiriting performance of his able transcription, which retained the organ tone remarkably, despite sparing use of xylophone, celesta and other unusual instruments. The remainder of the program included the rarely heard Fidelio overture in E major of Beethoven, Brahms' third symphony, a Gluck-Mottl ballet suite, Johann Strauss' waltz, Wine, Women and Song, and Tschaikowsky's Italian Caprice. Mr. van Hoogstraten, in unusually forceful mood, gave to this program some of his most effective conducting of the season.

On Sunday night the same leader restored the Fantastic Symphony of Berlioz, the picturesque content of which was conveyed with considerable color and contrast. The program included also Dvorak's Carnival Overture, Mozart's Eine kleine Nachtmusik, Delius' On Hearing the First Cuckoo in Spring, and Wotan's Farewell and the Magic Fire Scene from Wagner's Die Walküre. The audience was in receptive mood and accorded the conductor and players warm applause, being especially appreciative of the performance by the strings of Mozart's charming serenade.

President and Mrs. Roosevelt Attend White Top Festival

MARION, VA.—Both President and Mrs. Roosevelt are attending the White Top Folk Festival, which is being held on White Top Mountain, near here. The festival opened yesterday and continues through today. Its features include the folk music, dancing and handicraft of the locality. In addition to the President and his wife, many prominent persons are present, including leading authorities on American folk lore. A detailed review of the events will appear in an early issue of the Musical Courier.

Milwaukee Philharmonic Orchestra Giving Summer Symphony Concerts

Frank Waller Honored as Conductor—Glenn Dillard Gunn Delights Huge Audience

MILWAUKEE, WIS.—The Milwaukee Philharmonic Orchestra directed by Frank Laird Waller, with the coöperation of the local Musicians' union initiated the first season of summer symphony programs for this city three weeks ago, and the undertaking proved such a novelty that already the Thursday night concerts have become an outstanding feature of social and musical activity.

The last concert offered a soloist in addition to a Wagner-Liszt program. He was Glenn Dillard Gunn, Chicago pianist, teacher and critic; announcement of his appearance widened the appeal of the concerts considerably, and the big hall was packed to capacity. The Eagles Club Ball room, where the concerts are held each week, is ideal for the purpose. The audience occupies chairs and tables placed among tall palms; tables may be reserved like theater seats. Here Milwaukeeans may enjoy the symphonic program in old time style, with smoking and beer. Following the concert, in a cleared space in the center, those inclined may dance, and a group of twenty-five musicians play two hours of waltzes and other of the finer dance tunes. In addition to the main hall, the ballroom has thirty-seven boxes on a mezzanine floor extending around the auditorium.

Mr. Gunn gave an exceedingly brilliant version of the piano part of the E flat major Liszt concerto, and he was supported in grand style by the orchestra. The audience was moved to high admiration by the veteran's legato, tone and zest and the applause continued until he had appeared a half dozen times after his performance and finally added an extra number.

Mr. Waller and his orchestra have succeeded in emphatic style with their programs of light classics from Russian, German, French and American composers. Besides giving Milwaukeeans a summer thrill never before available, the series is bringing the music of the masters to the people as they like to enjoy it best and doing something significant.

J. E. McC.

Ormandy Leads Robin Hood Dell Concerts

Sophie Braslau Feted as Soloist—Rigoletto Staged

PHILADELPHIA.—Postponements due to early week rain caused re-arrangement of programs, so that Friday evening's audience found features of other evenings all in one program. Eugene Ormandy conducted the first half, which opened with Dvorak's Carneval overture and was followed by the New World Symphony of Dvorak. Mr. Ormandy emphasized the rhythmic rather than the melodic line and gave an altogether vigorous reading of the symphony. The applause which met its conclusion continued for several minutes. The second half of the program was given over to Mary Binney Montgomery and dance group. The first numbers were a Suite in B minor by Bach, followed by two pieces out of Moussorgsky's Pictures from an Exposition, three Debussy numbers from The Children's Corner and finally Ravel's La Valse. The Japanese Nocturnes by Eichheim, danced by the group with Miss Montgomery as solo dancer, showed creative choreography and, along with Miss Montgomery's original and captivating interpretation of Golliwog's Cake Walk, was the outstanding number of the evening. Sylvan Levin capably conducted the orchestra for the dance.

With Eugene Ormandy again conducting, a program of Wagnerian numbers in the first half and featuring Sophie Braslau, contralto in the second half, attracted a nearly capacity audience to the Robin Hood Dell on Saturday evening. The Wagner sequence began with a well interpreted performance of the overture and Venusberg music from Tannhäuser. This was followed by the Dance of the Apprentices and Entrance of the Mastersingers from Die Meistersinger, and in conclusion, Prelude and Love Death from from Tristan and Isolde.

These numbers were given exceptionally fine interpretation and Mr. Ormandy was recalled again and again.

Miss Braslau's splendid work in the orchestral suite from de Falla's ballet El Amor Brujo was the feature of the second part of the program. She was in fine voice and the rich dark color of her tones seem particularly adapted to music such as this. She was received enthusiastically. The concluding numbers of the program were Dance of the Nymphs and Satyrs by George Schumann and Sibelius' Finlandia. These aroused so much applause that Mr. Ormandy was obliged to respond with an encore number, playing the Ride of the Valkyries.

At the Sunday evening "Pop" concert, Mr. Ormandy revealed once again his adeptness in putting together an interesting program of shorter numbers. Beginning with the overture to the Bartered Bride the program included an orchestration of Mozart's Turkish March, polka and fugue from Schwanda by Weinberger, The Sorcerer's Apprentice by Dukas, excerpts from The Damnation of Faust by Berlioz, The Flight of the Bumble Bee by Rimsky-Korsakoff and Les Preludes of Liszt. Mr. Ormandy brought spirit, discrimination and imagination to the performance of this well-balanced program and the audience lingered on, applauding until the lights were being put out. The news that Mr. Ormandy had cancelled a sailing date and would stay over to conduct the Wednesday concert, an all Wagnerian program which had been omitted the previous week because of rain, brought forth much applause.

RIGOLETTO PERFORMED

Despite the thermometer's hovering around 100 degrees, a large audience attended the fourth opera night at Robin Hood Dell and forgot the heat in witnessing an admirable performance of Verdi's Rigoletto. The principals in the cast were Josephine Lucchese as Gilda, vocally and dramatically as pleasing as ever; Mario Duca as the Duke, offering an effective portrayal and Mostyn Thomas, a Welsh baritone, making his debut appearance as Rigoletto, using his voice well and acting with sincerity. Henry Kravitt as Sparafucile re-inforced the excellent impression he had made a few weeks ago in Aida, and Abrasha Robofsky as Monterone, gave to his small part a performance of dramatic intensity.

Once again Alexander Smallens did fine work as conductor, and all in all it was a most smooth and satisfying performance.

E. F. S.

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Boston Music Schools Announce Fall Plans

Joseph Malkin Founds New Conservatory—Two Local Institutions Amalgamate—Fiedler Closes Esplanade Concerts

BOSTON.—Headed by an imposing list of names on its advisory board and enlisting a faculty composed of similarly prominent musicians, the new Malkin Conservatory of Music makes its bow to Boston next month. The new venture is being directed by Joseph Malkin, former first cellist of the Boston Symphony Orchestra under Muck and of the Berlin Philharmonic under Nikisch, a well-known figure, besides, as teacher of cello and ensemble.

Mr. Malkin's artistic sponsorship is certainly auspicious, for his list of advisors includes Ernest Bloch, Harold Bauer, Ossip Gabrilowitsch, Dr. Archibald T. Davison, Frederick Stock and Arthur Fiedler. Among the readily recognizable names on his faculty are Roger Sessions, American composer; Eva Gauthier and Arturo Vita in the vocal department; Renee Longy-Miquelle, who will teach solfeggio; Joseph, Manfred and Jacques Malkin, three brothers, respectively, cello, piano and violin; Arthur Fiedler, conducting; and a long list of soloists from the Boston Symphony Orchestra teaching their respective instruments.

BOSTON CONSERVATORY PLANS

And while on the subject of optimistic ventures, mention should be made of the recent amalgamation of two Boston institutions—the Boston Conservatory of Music, founded by the late Agide Jacchia, and the National Associated Studios of Music. Ester F. Jacchia is announced as honorary director, while Albert Alphin is the general manager, and Alfred H. Meyer heads the board of artistic direction. This faculty, too, includes Roger Sessions, as well as Nicolas Slonimsky in composition; and a long list of others, of whom Hans Ebell, in piano, Gaston Elcus and Irma Seydel, in violin, and Grace de Carlton, in the dance, are perhaps the best known, at least locally.

N. E. CONSERVATORY ADDS TO FACULTY

Meanwhile, the New England Conservatory of Music announces the accession of several new members to its faculty for the coming season. The ensemble department, which in the past few years has been directed by Joseph Malkin (who also taught cello) will be divided between George Sterart McManus and Georges Fourel. Mr. McManus will have charge of those ensemble groups in which the piano is involved; while M. Fourel, member of the Boston Symphony Orchestra and now teaching viola at the conservatory, will have the quartet class. Alfred Zighera becomes instructor in cello. Other new members are Abdon Laus, bassoonist of the Boston Symphony teaching saxophone; and Manuel Valerio, recently appointed clarinetist in the Boston Symphony, who will instruct in the same halls where he studied it for seven years.

CHAPPLE CONDUCTS SUMMER CLASSES

For the third consecutive year a summer school is being conducted in Boston by Stanley Chapple, vice-principal of the London Academy of Music, and an exponent of the principles of T. H. Yorke Trotter. The session extends from August 7 to September 8, and has an elaborate curriculum of theoretical and applied musicianship. Several children's classes are held weekly as a basis for practical demonstration and experimentation. In addition Mr. Chapple gives musicales once a week, when chamber music and two-piano programs are played.

Incidentally, Mr. Chapple's name appeared on the full and varied schedule of concerts given at the Easter Music Camp in Sidney, Maine, a schedule which called for his appearance as guest conductor in the orchestral program given on August 6.

OUTDOOR CONCERTS

As for music-making, the principal series of outdoor programs—Arthur Fiedler's concerts on the Charles River Esplanade—ended a three weeks' season on July 28. From the point of view of attendance and enthusiasm the concerts this year were successful as in the past four seasons, while the musical menu was slightly more pretentious.

An unexpected spurt in public contributions, following the close of the concerts, covered the entire deficit and even left some money available for a series next summer. This surprising development—as surprising to Mr. Fiedler as to everyone else—was apparently due to an awakened public conscience plus belated mailing of contributions. Throughout the season, the entire expense of which was thus covered by the public, none of the contributions was large, while subscriptions of five and ten dollars were a great source of strength. And about $2,000 was brought in through the fund boxes on the concert grounds, where voluntary contributions were largely in nickels and dimes. It has taken five seasons of these outdoor concerts to bring about this result.

For the moment, however, Mr. Fiedler leaves his activities, to take a vacation jaunt to Europe. When he returns in September, he will resume his usual activities—including the direction of the Cecilia Society Chorus, the MacDowell Club Orchestra and the Boston Sinfonietta. With the latter organization he will repeat his tour of last season, presenting concerts at various university towns in the Middle and Southern States. Several stopping-places have been added to last year's list.

PEOPLE'S SYMPHONY ORCHESTRA SERIES

To return to other outdoor concerts, the Brookline series of the People's Symphony Orchestra under Will Dodge continues on Thursday evenings. On July 27 a splendid group of singers from the Arthur Wilson Studio assisted in music from Rigoletto, the quartet including Dorothy Robbins, Esther Carter, Harry Delmore and Ralph MacDonald. Miss Robbins also sang Ritorna Vincitor from Aida evoking enthusiastic applause; and the orchestra under Mr. Dodge played among other works, compositions of Rimsky-Korsakoff, Liszt and Strauss.

For the following week, on August 3, the Wilson studio was again represented by a sextet of competent singers, who gave excerpts from Faust, while Frances Madden, soprano, was an additional soloist. The orchestra played various compositions by Delibes, Strauss of the Waltzes, Saint-Saens, and others.

LEXINGTON CONCERTS BEGIN

A new outdoor series was begun on August 2 at Lexington, a sort of continuation, at a distance of twenty miles, of the Esplanade series, for substantially the same orchestra was used, though diminished, and with Chester Cook conducting, rather than Arthur Fiedler. The series was to last a week, in which six concerts were to be given. At the first, which was heard by an audience of 3,000, the program included the Beethoven Egmont Overture, Grieg's Peer Gynt music, Tchaikowsky's Marche Slave, two marches, a waltz, and an arrangement of Wagner's Traume, with Gaston Elcus, violinist, as soloist. M. S.

Miriam Marmein's Summer Programs

MANOMET, MASS.—Miriam Marmein, American concert dance-mime, presented the first of her series of summer dance concerts at her outdoor dance theatre here on July 19. A capacity audience attended the program which included Egyptian Dance, Gigue des Garcons (new), Modern Ballerina, The Ship, That Affair at Naxos, Tennysonian Idyll, Volcano, and His Maiden Voyage.

July 21, Miss Marmein delivered a lecture on the dance, which covered a brief outline of dance history, beginning with primitive ritual and covering the development of the ancient dance mime in Greece and Rome, the birth of the ballet in Italy and its subsequent development in France and Russia, the renaissance of the free dance movement with Isadora Duncan up to the modern dance. The second part of her lecture dealt with the dance as a secular, theatre and concert art and in conclusion she outlined certain principles of dance construction and composition.

The next event took place August 9, when Miss Marmein appeared in an entirely different program, assisted by three of her artist pupils who have been coaching with her this summer, Betty Gifford and Rosamond and Patricia Pierce. An additional concert will be given on August 30. B.

Ormandy Sails for European Engagements

Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, sailed for Europe, August 4, on the SS. Olympic. He will first go to Paris in search of new works for his 1933-34 season, followed by a visit at the home of Olga Samaroff at Untergrainau in Germany. Before the conductor joins his wife in Annenheim, he is to spend a few days in Salzburg as the guest of Clemens Krauss, director of the Vienna Opera.

On October 1 Mr. Ormandy has been engaged to conduct the Budapest Philharmonic Orchestra in a concert which will probably be broadcast to the United States. Three days later he directs a concert of the Budapest Symphony Orchestra, followed on October 5 by an appearance with the Prague Philharmonic.

Mr. and Mrs. Ormandy plan to return to the United States on October 7, in time for the Hungarian conductor to begin rehearsals with the Minneapolis Symphony Orchestra.

Chicago Opera Company Closing Summer Season

During the week of July 31 the Chicago Opera Company continued its season of performances at the Hippodrome, New York, by presenting Hansel and Gretel on a double bill with Pagliacci on Monday; Tuesday, The Barber of Seville; Wednesday, La Boheme; Thursday, La Gioconda; Friday, L'Elisir D'Amore; Saturday, Andrea Chenier; and Sunday, Lucia di Lammermoor.

The company closes its season of ten weeks tomorrow night (August 13) with a gala performance which will include the third act from Aida, the fifth act from L'Africana, the fourth act from Rigoletto and the first act of Pagliacci. Almost every member of the company will appear. The fall season of this organization will begin in September.

San Francisco

(*Continued from page 5*)

bility. In songs by Schubert, Brahms, Wolf, Reynaldo Hahn, Palmgren and Gilbert and in the aria, O Don Fatale from Verdi's Don Carlos, Miss Yates revealed a fine sense of interpretative style, while her pronunciation of the variuous languages—German, French, English and Italian—was excellent. She was recalled time and again and was compelled to add extra numbers to each group. Splendid piano accompaniments were provided by Leila Retallick. Miss Yates was assisted on the program by the Ad Alta String Quartet, whose skillful performance of Beethoven's quartet in C minor, op. 18, contributed in no small measure to the success of the event.

Juilliard Summer Concert Series

The fifth week in the series of recitals and lectures offered by the Juilliard Summer School opened August 7 with a student recital. On Tuesday Sascha Gorodnitzki was heard in a piano recital; Wednesday, Gustave Reese, associate editor of the Musical Quarterly, lectured on The Outgrowth of Troubadour Music — French Polyphonic Chanson. Samuel Lifschey, first violist in the Philadelphia Symphony Orchestra, offered a viola recital on Thursday, and the following day James Friskin gave a Bach piano recital.

Deering Broadcasts From WJZ

Henri Deering, concert pianist, was guest on the Concert Footlights program over an NBC-WJZ network, August 10. He played as his featured number César Franck's Symphonic Variations. Mario Cozzi, baritone, sang On the Road to Mandalay by Speaks as one of his soli. The concert orchestra, under the direction of Joseph Littau, featured The Dance of the Gnomes.

Carl Friedberg to Give New York Recital

Carl Friedberg, pianist, who has not been heard here in his own recital for several years, will give a New York recital at Town Hall on January 9. He also is to appear in a pair of concerts with the New York Philharmonic Orchestra on November 8 and 9.

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As Don Giovanni in Mozart's opera

Mr. Brownlee has been singing in concert and opera for the past year in Australia and after his Melbourne concerts will return to Paris to reappear in opera

Successes in New Cincinnati Rôles Won by Corona and Jagel

Metropolitan Soprano and Tenor Excitedly Received by Zoo Opera Audiences—Cavalleria, Girl of the Golden West and Romeo Heard

CINCINNATI, O.—The fifth week of grand opera by the Zoo Civic Opera Company proved exceptionally interesting, with three new operas, Cavalleria Rusticana, Girl of the Golden West and Gounod's Romeo and Juliet, presented.

It was a matter of much regret that Cavalleria was put on for only one evening. It was a sparkling, vivid performance in which Rose Tentone, as Santuzza, delighted with her vocal and dramatic talents. She carried off honors with flying colors. Carl Schiffeler was a splendid Alfio; George Trabert sang Turiddu in excellent style; Carabella Johnson was a charming Lola; Martha Dwyer made the most of an ungrateful part, that of Mamma Lucia. The chorus was highly effective, the costuming and settings were colorful, and the whole performance brought tumultuous applause from the audience.

The second half of the program was devoted to Bolero (Ravel), in which Ruth Page with Blake Scott and a *corps de ballet* again scored. This ballet has had five performances to its credit this season.

AIDA PERFORMED

Another performance of Aida gave the audience the opportunity to hear Alma Petersen in the title rôle, with Aroldo Lindi singing Rhadames. Sonia Sharnova was the Egyptian Princess and Joseph Royer sang Amonasro. The other artists sang the same rôles as before.

THE GIRL OF THE GOLDEN WEST

Leonora Corona as Minnie in The Girl of the Golden West scored a personal triumph. Her artistry carries perfection into every rôle she essays. We would enjoy

(*Continued on page* 11)

BayreuthFestivalMarked By Scenic Innovations

(*Continued from page* 7)

original and interesting and there is something to be said for the staircase which Herr Preetorius substitutes for the street of conventional usage. But I do not like the meadow scene of the last act, which was the most advertised feature of the production. It is huge, to be sure, utilizing almost the full depth of the gigantic stage of the Festspielhaus and fully 700 people are turned loose on it. The setting as such is of the hoariest picture postcard variety, and the throng on the stage gives the impression of a sensational stunt rather than of a faithful visualization of Wagner's intent. It is, indeed, a Meyerbeerian rather than a Wagnerian effect.

The new scenic arrangements for the Ring, through Siegfried (at the present writing Götterdämmerung has not yet been reached) do little to solve any time-honored Wagnerian problems, and suggest an ineffectual compromise between old and new styles. The venerable steam curtains work overtime. The first scene of the Rheingold looks more like a rocky plateau than a river bed; it offers less suggestion of flowing water than almost any Rheingold set I have ever seen. The second act of Walküre, with its curious disposition of yellowish-brown rocks, requires the singers to make dizzy and circuitous trips up and down jagged and perilous staircases. The Valkyrie Rock is an affair of sharp triangles, parallelograms and other geometrical vanities, much like that at the Berlin Staatsoper. The Siegfried forest looked more like a slightly cluttered park than a primeval wood.

Parsifal was played for the last time—so it was stated—in the old first and third act vesture of 1882. I hope that when this is discarded next year the effort will be made to obtain a Grail Temple as similar as possible to the original one. For this is really the only authentic realization of Wagner's idea.

NOTABLES AMONG SINGERS

With regard to the singers I shall be brief. Rudolf Bockelmann presented in Meistersinger his agreeable study of Hans Sachs, Maria Müller was the excellent Eva, Max Lorenz was somewhat violent in the music of Walter, and the Beckmesser was Eugen Fuchs, from Berlin. But overtopping everyone else by the mellowness and lofty distinction of his portrayal, as well as by the rare beauty and artistry of his singing, was Alexander Kipnis, as Pogner. The chorus—usually one of the supreme features at Bayreuth—was this time not wholly up to its customary level, especially in the last scene.

Fritz Wolf, Ivar Andresen, Heinrich Schlusnus and Frida Leider were the Parsifal principals. Mme. Leider infused life into the second act by the dramatic vigor of her singing in the scene of Kundry's frustration. But the Gurnemanz of Mr. Andresen was very dull, indeed.

In Walküre we had a pleasant surprise in the Siegmund of the Viennese tenor, Franz Völker. Völker is an actor of routine and intelligence, who boasts a very good voice which is gratefully free from serious technical shortcomings. The other disclosures of the cycle were less edifying. Fritz Wolf displayed a competent Loge, and the Wotan of Bockelmann is conventionally creditable, without reaching the excellences of his Sachs. Maria Müller's Sieglinde, Sigrid Onegin's Fricka and Frida Leider's Brünnhilde are old familiar experiences in New York and therefore may be spared comment at present. I was not powerfully impressed by the Siegfried of Max Lorenz.

EMBATTLED VIRGINS

I presume I should mention the Valkyrie octet, which is said to have been rehearsed within an inch of its life for this festival. The scene of the assembling of the warrior maidens was put on with some curiously novel business of grouping and movement—a novel feature of which was the way each new arrival saluted her sisters by bumping her shield against theirs. I am told that in this arduous scene Waltraute collided so violently with Siegrune that she suffered dislodgement of a front tooth. Much less ferocious than these embattled virgins was Fafner, the worm, who consisted of only an elongated neck to which was attached a rubber face resembling that of a particularly peaceable old mare.

France Unveils Debussy Monument

(*Continued from page* 5)

years ago, for the purpose of bringing students together for an inspirational musical hour on Sunday evenings. All students are welcome, the concerts are given in the salon-like concert room of the American Church in Paris, there is no admission fee, many fine artists are heard here, and the concerts are always followed by an informal reception. The past season was a particularly brilliant one, and in the course of it the following artists were heard: Suzette Duval, Thelma Ferguson, Cara Gina, Daniel Harris, Frederic Metzler, Herbert Kockritz, Gerte Sinding-Larsen, Lucille Meusel, Mona Nugent, Mildah Polia, James Randolf, Rosa Ray, Stanley Reyes, Aletha Stacey, François Trezzi, Brantley Watson, Frederick Yéo (singers); Jean Dansereau, Lucienne Delforge, Henry Etlin, Rock Ferris, Suzanne Firteau, Gregoire Gourevitch, Evelyn Hansen, Rena Kyriakou, Elsa Lucas, Cecile Mitchell, Ferguson Webster (pianists); Jacques Baume, Hedwig Grabowska, Gabriel Guillaume, Robert Kitain, Tamara Paley (violinists); Jan Merry (flutist); Francoise Kempf (harpist); Madeleine Grovlez (harpsichordist); Janos Sináy (clavichordist); Jacques Serres (violoncellist); the Hertel String Quartet and The Morgan Trio.

Other events of note at The American Church in Paris this year, were an organ recital by Marcel Dupré, one by Archibald Sessions, another by Winslow Cheney; the presentation of Dubois' Seven Last Words of Christ, and of Gaul's Holy City, by the American Church Choir, directed by Mr. Sessions. The programs for next season are already being planned.

RUSSIAN CONSERVATORY COMMENCEMENT

The Russian Conservatory of Paris, of which Rachmaninoff is the honorary president, closed its ninth scholastic year with two brilliant concerts in the conservatory building on July 8 and 9. Both were attended by many of the artistic and social elite of the capital, and both were adjudged completely successful.

The first of these sessions was an evening of chamber music by N. Blinow, violinist; A. von Witte, pianist; and A. Sternad, cellist. The program was not only impeccably performed (indeed the playing might pass as a model anywhere) but was in itself of exceptional interest, including as it did the Cesar Franck sonata for violin and piano, the Schumann sonata in A minor for violin and piano, and the seldom-played Rubinstein trio in G for violin, cello and piano.

The second and final concert was by pupils of the conservatory. It opened with an address by the Prince Serge Wolkonsky, director of the conservatory. The program was as follows: Concerto for violin (first movement), Mendelssohn, played by Jacques Speizer, class of Professor B. Kamensky; songs by Rossini, Rachmaninoff and Strimer, sung by Roya Krassinskaia (laureate of the Russian Conservatory of Paris) class of Mme. Strakhova; concerto for cello (second and third movements), by Goltermann, played by I. Raichinstein, class of Prof. M. G. Okorkoff; arias by Rimsky-Korsakoff and Rachmaninoff, sung by Elisabeth Evert, class of Mme. Slavina; songs by Tschaikowsky, Tcherepnine and Varlamoff, sung by Antoinette Binkevitch (laureate of the Russian Conservatory of Paris), class of Alexandre Alexandrovitch; and piano pieces by Chopin and Paganini-Brahms, played by Boris Zadri, class of Prof. P. Kostanoff.

London Prom Programs Announced

Thirty-ninth Season of Famous Concerts To Be Conducted by Sir Henry Wood

LONDON.—The Promenade Concerts, now in their thirty-ninth season, were scheduled to open on August 12 for an eight weeks' period of nightly music, except Sundays. As in previous years Monday nights will be devoted to Wagner and Friday nights to Beethoven. Wednesdays will alternate between all-Bach and all-Brahms. On Tuesdays and Thursdays miscellaneous programs will be heard, though half of these will be given over to single composers (two to Tschaikowsky, one each to Liszt and Sibelius), or two composers (three to Haydn and Mozart, one to Berlioz and Strauss). Saturday nights will be "popular."

The programs comprise no less than thirty symphonies, mostly classical but including one each by Sibelius, Vaughan Williams, and Bax. Only four novelties are announced, by Delius, Goossens, Honegger and Robert Gerhardt, young Spaniard, whose name appears for the first time on a regular British symphony program. There is, of course, the usual generous admixture of British composers, but no evenings devoted to British music alone.

Sir Henry Wood is, as always, the sole conductor, with the exception of composer guests. Among the soloists are Myra Hess, Harold Samuel, Lamond, Moiseiwitsch, Frank Mannheimer and Solomon, pianists; Szigeti, Dushkin, Albert Sammons and Alma Moodie, violinists; Antoni Sala, cellist; Florence Austral, Florence Easton, Laelia Finneberg, Oda Slobodskaya, Norman Allin, Roy Henderson, Parry Jones and Horace Stevens, singers.

A number of composers have, as usual, been invited to direct works of their own. Sir Edward Elgar will conduct his second symphony, Dr. Vaughan Williams his Pastoral Symphony, Constant Lambert his Music for Orchestra, Arthur Bliss his Introduction and Allegro, William Walton his Façade, and Frank Bridge his Dance Poem. The major part of all programs will be broadcast throughout the United Kingdom.

C. S.

Coates Completes Piano Concerto

Albert Coates, who is spending the summer at his villa on Lago Maggiore, has finished a piano concerto. The conductor will be active during October and November in London after which he is engaged for opera in Italy. Among other works, he is to direct Strauss' Rosenkavalier. After a short season of opera in Cairo he returns to Russia.

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Daily Sketch, London, July 4, 1933.

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National Association of Organists Holds Twenty-Sixth Convention

Five Days of Many Recitals by Eminent Musicians—Fortune Gallo Announces Opera at Popular Prices for Chicago

CHICAGO.—Ten years have elapsed since the National Association of Organists has convened in Chicago, but like many another organization, it found Chicago with its Century of Progress exposition an ideal convention city this summer and held its twenty-sixth annual meeting here from July 31 to August 4. Five full days, with meetings and organ recitals in various parts of the city, made a crowded program for the delegates. Headquarters were at the Congress Hotel and the programs were given in Kimball Hall, at churches on the north and south sides, in Oak Park and in Evanston and at Thorne Hall, Northwestern University Campus.

Registration, an informal reception and a visit to NBC broadcasting studios in the Merchandise Mart, was the program for the first day, July 31.

Opening Session

Kimball Hall was the scene of the opening meeting, on August 1, with President Charles Heinroth giving the address of welcome. Papers were read by W. W. Kimball, vice-president of the W. W. Kimball Company, whose subject was Progress of the Century in Organ Building, and by Donald Harrison, assistant technical director of the Aeolian-Skinner Organ company, who spoke on the Present Trend in Organ Building.

A joint recital by representatives of the Chicago Club of Women Organists and the Van Dusen Organ Club, at Kimball Hall on the afternoon of August 1, reflected favorably upon Chicago organists. Alice R. Deal and Lily Moline Hallam were the representing participants of the women organists and Whitmer Byrne, Burton Lawrence and Clara Gronau presented the Van Dusen club program. In the performance of her own Rhapsody for organ, piano and violin Mrs. Hallam had the assistance of Gertrude Bailey, pianist, and Stella Roberts, violin. In the evening Edwin Stanley Seder gave a recital at the First Congregational Church in Oak Park, in which he had the able assistance of Else Harthan Arendt, soprano. This joint program, given by two of Chicago's finest artists, was one of the most enjoyable of the convention. Mr. Seder played Bach, Brahms, Karg-Elert, Mark Andrews Mulet and one of his own numbers excellently. Mme. Arendt left an indelible impression on her listeners with artistic singing. She sang Bach recitatives and arias, Brahms songs, and Wagnerian arias from Tristan and Isolde and Die Walküre.

Wednesday morning's program was given at the University of Chicago Chapel and brought Dr. Wilhelm Middelschulte as soloist. The veteran Chicago organist met with his customary success.

The remainder of the day and evening was spent in visiting a Century of Progress exposition, with afternoon programs played by Leslie P. Spelman and Virgil Fox in the Hall of Religion. Mr. Spelman, former organist of the American Church of Paris and director of music at Meredith College, Raleigh, N. C., offered an unusual program including compositions by Scheidt, Pachelbel, Frescobaldi, Bach, Lamb and Bonnet, to which he gave skillful performances. Mr. Fox, of Baltimore, Md., gave fine account of numbers by Bach, Guilmant, Vierne, Schumann, Brahms and Franck.

Recital at Northwestern

Thorne Hall, at Northwestern University, was the scene of the August 3 recital by Julian R. Williams, of Western Pennsylvania, and Thomas Webber, Jr., of New Castle, Pa. Bach, Bach-Widor, Schumann and Reubke works served to show the technical and artistic ability of Mr. Williams, while Mr. Webber displayed his prowess at the organ in a group by Bach, Fry, Bonnet, de Maleingreau, Karg-Elert and Thiele. At noon Charles M. Courboin played at St. Andrews Church on the Northwest Side. In a program comprising Mailly, Lefebure, Franck and Bach numbers, he won the instant approval of his listeners by his masterful playing. From there the delegates rushed to luncheon at the Edgewater Beach Hotel and an automobile drive along the north shore of Chicago and Evanston. In Evanston, at the home of Dr. and Mrs. William H. Barnes, an informal reception was well attended. After dinner at the Georgian Hotel in Evanston, the delegates heard a recital by Dr. Rollo Maitland of Philadelphia and the Chicago Bach Chorus at St. Luke's Procathedral, Evanston. Vice-president Maitland did impressive work throughout a program of Bach, Liszt, Parker, Wagner and his own numbers. Under the efficient leadership of Edwin Stanley Seder, the Chicago Bach Chorus achieved fine results in several Bach cantata excerpts and chorales.

A business meeting consumed the greater part of August 4 at Kimball Hall. Papers were read by Ronald W. Gibson of Winnipeg, the representative of the Canadian College of Organists, and by George L. Tenney of Chicago. A recital was offered by Clarence Eddy, dean of American organists, at St. James Episcopal Church, in the afternoon. Assisting on the program were Powell Weaver of Kansas City, Mo., and Porter Heaps of Chicago. In his interpretation of the Bach toccata and fugue in D minor and Schubert's By the Sea the eighty-year old veteran gave a fine example of how these two masters should be played. Mr. Heaps gave effectively Leo Sowerby's symphony in G major. With the assistance of Julian R. Williams, Mr. Weaver presented in praiseworthy manner his own Piece Symphonique, Exultation, for piano and organ. After the banquet in the evening at the Congress Hotel, the twenty-sixth annual convention of the National Association of Organists adjourned. About one hundred and fifty delegates attended this meeting.

Friends of Music Fair Activities

During the week of July 30, the Chicago Friends of Music presented the following programs at a Century of Progress exposition: the regular community sing in the court of the Hall of Science on July 30, immediately preceding the Arcturus lighting ceremony. Lyle Straight of Bloomington, Ill., the "singing credit man of the U. S. Chamber of Commerce," was especially engaged to lead this. An interesting Scandinavian program was given August 2, in the court of the Hall of Science, by Gudmundur Kristjansson, Icelandic tenor of international repute; Anne Marie Hanson, Swedish soprano, and George Wouri, a baritone from Finland. Each artist offered a group of folk songs and a group of modern art songs from his native country.

Ruth Ray Plays For Council of Women

An outstanding recital among those given for the International Council of Women's convention at the Palmer by the Illinois Federation of Music Clubs was that of July 20, in which Ruth Ray participated. Miss Ray is a representative American violinist among women and her playing on this occasion substantiated her reputation as such. Her performance of her own arrangement of a group of Negro spirituals, Hora's Toccata, Szymanowski's Nocturne and the Flight of the Bumblebee by Rimsky-Korsakoff won her the instant approbation of her eminent audience. Kreisler's Tambourin Chinois was added as an encore.

Texas Opera Company Will Appear at Fair

A feature of the Texas day celebration at a Century of Progress, August 23, will be a performance of Aida by the Texas Grand Opera Association, at Soldiers' Field. The stage settings and costumes will be those of the Chicago Civic Opera, loaned to the Texas company. An elaborate outdoor spectacle, using elephants, camels and zebras, is planned. The cast will include Della Samoiloff as Aida, Dreda Aves as Amneris, Joseph Wetzel as Radames, Martino Rossi as Amonasro, Amund Sjovik as Ramfis, Leo de Hierapolis as the king, with Vittorio Verse of the Metropolitan Opera, conducting.

Recital at De Paul

In the regular Friday afternoon series of recitals being given by De Paul University School of Music in connection with its summer school, the July 28 program was presented by Eleanor M. Reinhardt and Herman Klum, duo pianists, and Eva Lenahan Fitz-Gerald, reader. The pianists played works by Schuett, Pirani, and arrangements of Rachmaninoff, Debussy, Saint-Saens and Schubert-Tausig numbers excellently.

Gallo to Bring Opera Company Here

Fortune Gallo has been in Chicago for the past week making preparations for the San Carlo Grand Opera Company's season at the Auditorium Theatre beginning in September. The eminent impresario will bring his opera company for a season of four weeks and he promises first-class performances at popular prices. Among his leading artists are Mary Lewis, Ina Bourskaya and Leon Rothier, all present or former members of the Metropolitan Opera, and Mr. Gallo is negotiating with other prominent singers. His repertoire will include Carmen, La Boheme, Madam Butterfly, The Barber of Seville, Cavalleria Rusticana, Pagliacci, Faust, Traviata, Tales of Hoffmann, Tosca, Samson and Delilah, Romeo and Juliet, Aida, Trovatore, Rigoletto, Lucia and Thaïs. He also promises Lohengrin, Martha, and Hänsel and Gretel, in English.

Chicago Musical College Recital

The Chicago Musical College presented Marjorie Gillam in recital at the Punch and Judy Theatre on July 29. The soprano, who has conducted a voice studio in Des Moines, Ia., and has toured the country in concert, has a coloratura voice of flexibility and unusual range. She sings an F above high C with exceptional ease and the low register of her voice is noticeably clear and full. She was particularly successful in her interpretation of Ah, lo so from Mozart's Magic Flute and in Saint-Saëns' The Nightingale and the Rose.

Omaha Correspondent a Visitor

Jean P. Duffield, pianist and Omaha correspondent of the Musical Courier, spent several days here during the past week and devoted most of his time to visiting A Century of Progress exposition.

Music at A Century of Progress

Music continues to be one of the popular attractions at the World's Fair and every program is unusually well attended. A concert by the Mormon Church choir of Chicago at the Hall of Religion; a program of her own works by Betsey Williams, composer-pianist, in which she was assisted by Mary Catharine Collins, soprano, Lucille Long, contralto, Paul Vernon and Mary Hansen Rasmussen, violinists, Clement Link, violist, and William Carver Williams, cellist, at the Illinois Host Building; a recital by the Philharmonic Choir of Williamette University of Oregon in the court of the Hall of Science and a concert on the Floating Theatre by the Mundy Choristers and Quinn Chapel Choir, comprised the musical bill of fare for July 30.

On July 31, music was made by the Crown Point, Ind., High School Band in the Court of States, the Culver Military Academy Band on the Floating Theatre, and the United States Army Band at Camp Whistler.

An "oriental festival" on the Floating Theatre was the chief musical attraction of August 1. A miscellaneous program was offered by Ruth Lyon, soprano, Lucille Long, contralto, Oscar Colcaire, tenor, and Edward Davies, bass-baritone, as soloists, and the Chicago Civic Opera School Chorus under the direction of Attico Bernabini. In Miss Lyon's singing of the Bell Song from Lakmé she used her voice with understanding and effectiveness. Oscar Colcaire's delivery of the Rimsky-Korsakoff Song of India won him the enthusiastic applause of the listeners. Edward Davies and Lucille Long likewise won the favor of the public. There were several numbers by a quartet made up of the above singers, and the chorus under the able leadership of Maestro Bernabini had its share in the success.

One of the meetings of the National Association of Organists included programs on the Hall of Religion organ at the Fair grounds, on August 2. The University of Illinois Glee Club sang on the Floating Theatre, and the Friends of Music Norwegian program was given in the court of the Hall of Science in the evening.

St. Catherine's High School Band of Racine, Wis., gave afternoon and evening programs in the Court of Honor and in the court of the Hall of Science, respectively, on August 3. Thursday was the Italian day celebration at the fair and a performance of Verdi's Aida in concert form at the Hall of States brought a brilliant climax to the festivities. The cast included Anne Roselle, Carl Formes, Carl Hatvary, John Pane-Gasser, Ada Paggi and Giuseppe Mantovani. Gennaro Papi was called here especially to conduct the performance. A review will follow in next week's issue.

Devries Studio Activities

Pupils of Mr. and Mrs. Herman Devries are constantly in demand. Aida Ventos is engaged to sing Frasquita in the Cosmopolitan Opera Company's performance of Carmen at Highland Park, Ill., August 30, and Siebel in Faust under the direction of Sig. Guglielmo Somma on September 15. Sara Torgoff, one of the exponents of the Devries method of voice instruction, has been engaged as piano and vocal teacher at De Paul University School of Music. Christine Johnson is singing the My Heart at Thy Sweet Voice aria from Samson and Delilah and a group of songs at A Century of Progress on August 13. René Devries.

Cincinnati Hears Girl of the Golden West

(Continued from page 10)

hearing her in another opera like Thaïs, which she does so well.

One must give the chorus much credit for playing (one can hardly say singing), the difficult parts of the miners. Joseph Royer as the Sheriff, James Wolfe, Italo Picchi in two rôles, Jean de Kayser, David Lazarus, Benjamin Landsman, Louis Derman, Herman Tappo, Tomaso Nazimbene, Louis Johnen, Max Toft, Carabella Johnson and E. G. Henke, were convincing in their parts. Cavadore was the versatile Nick, the Bartender, and Lindi, as the bad man Mister Johnson, had the only opportunity for straight singing and won deserved approbation.

Jagel a Fascinating Romeo

The return to Cincinnati of Frederick Jagel was a notable event of the week and as Romeo in Gounod's opera he far outshone all his other rôles. Never during this summer has he been in better voice or mood. Ruby Mercer is an ideal Juliet. A lovely stage presence, she has the freshness of youth and a well routined voice.

Carabella Johnson was Stephano, Martha Dwyer sang Gertrude, Italo Picchi was Friar Lawrence, Louis Johnen, the Duke, James Wolfe, Capulet. Cavadore was Tybalt, staging a lively fight with Mercutio (Joseph Royer), and later with Jagel. Jean de Kayser and David Lazarus sang well in minor rôles. The chorus and ballet added glamour to the scene. The poignant scene at the tomb was a dramatic and vocal gem that won the enthusiastic applause of the excited audience and brought Mercer and Jagel out for many curtain calls, although a late start, slow scene shifting and much applause interspersed between acts, dragged out the performance to a late hour. The audience left reluctantly.

M. D.

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New York August 12, 1933 No. 2783

Composers not heated by the fire of genius serve only lukewarm musical fare.

—o—

Judging by its short life, Technocracy might have been a popular song.

—o—

It should be clearly understood that President Roosevelt's economy recommendations are not to extend to American musical inspiration.

—o—

Meistersinger is the only Wagner opera with a happy ending. Götterdämmerung has the most unhappy finish, for it seldom takes place before midnight.

—o—

American music has now left its infancy behind; it should not continue to be treated with indulgent favoritism, but should be permitted to lay off its swaddling clothes and take its place among the other adult individuals of the musical world.

—o—

The feminine side of creation has lately returned with considerable enthusiasm to the "leg of mutton" sleeves, which merely to see in ancient fashion-plates has always provoked gales of mirth; proving that the dictate of the majority is sovereign law. It is evident that clever propagandists can foist any fashion, sartorial or artistic, upon the public, provided a sufficient number of the *avant-garde* accepts the restoration from antiquity which they propound. The present fashion of old musical forms is a case in point. Who would have dreamed that Bach, forgotten for fifty years after his death, would become a major passion for the cerebral public of this century?

—o—

A Matter of Relativity

It all depends upon one's point of view, or rather, upon one's position on the planet, whether any particular period is the time of greatest activity or between-season lethargy. Not a profound observation, perhaps; but there are many evidences in the world of music of a benevolent distribution of bounties throughout the year, at different seasons according to each, geography being willing.

It is perhaps not always considered by dwellers in the north temperate zone—temperate, that is, by courtesy of nomenclature—that while they are sweltering in August heat from which the strains of melody emerge only fitfully in the relative cool of the evening, August to the resident of the Antipodes means winter, with all its brilliancy of social and artistic array. In Buenos Aires, let us say, the winter season of opera is holding sway, with such singers as Gigli, Muzio and others, not to mention a German operatic wing under the baton of Fritz Busch; and similarly, in Australia, the concert world is now most active. Perhaps folks are actually blowing upon their blue fingers at this very moment, to warm them. The thought is overwhelming. . . .

At any rate, we *do* have outdoor symphonic seasons everywhere, and even a respectable number of operatic series, under the stars, with which to mitigate the sultry blasts of the dog star. And there is always the consoling thought that, if autumn comes, can winter be far behind? We shall probably be gloating in symphonic and other musical riches six months hence, while the parboiled and parched dwellers beneath the Equator may be looking at us with a similar degree of envy. Turn about, they say, is fair play.

—o—

Music in Secondary Schools

Inspired perhaps by the movement for better musical courses in colleges, the heads of some leading secondary schools have urged that music should also have a recognized place in the curricula of the preparatory institutions. Theirs is a most logical plea, for it is the formative "prep" and high school period when the youth of the land definitely acquires the attitude toward art that remains influential with him during adulthood. If music is depreciated in his scheme of things as a "sissy" activity, while from his elders he receives the impression that sports, business and money-making are the only things that matter, he will probably be effectively insulated against any later conversion to beauty.

This sentiment is changing today. There is a growing number of schools for the young where music does have a prominent share in the instruction. "The time is not far distant when courses in music in our secondary schools will have the same rating as courses in economics, languages or mathematics," is the encouraging opinion recently voiced by Frank S. Hackett, headmaster of Riverdale Country School, Riverdale-on-Hudson, N. Y. His optimistic attitude is based on the fact that the committee of music of the Secondary Education Board, of which he is a member, received a sympathetic hearing when it recently requested the inclusion of an examination in music for prospective college students from the College Entrance Board. The latter group is expected to take action on the request in the fall. Meanwhile, the secondary board is making an estimate of the number of candidates who would be likely to take the proposed examination in music. This is being done by means of a survey of the schools which would offer courses in music if proper college credits were assured, and of the colleges which would grant entrance credit for this work.

It is highly desirable that educational authorities be made to see the importance of musical training in character building and in all-round training for maturity. Any means that can be brought to bear on the schoolmen of the country to secure a general adoption of musical work in the pre-college period will be worth expending. This would seem to be an opportunity for influential organizations of country-wide scope, such as the National Federation of Music Clubs, the Music Supervisors' National Conference, and other similar groups, to organize an effective campaign for more and better melody for young folks in their teens.

According to investigations recently completed in a National Survey of Secondary Education, music occupies a constantly increasing share of the attention of American school children. Exact figures are not available, but it is reported that more high school students take some form of musical instruction than enroll in Latin, French, German, Spanish, geometry, physics, chemistry, shorthand, typewriting or home economics, according to Prof. Anne E. Pierce, of the University of Iowa, who prepared the report. It is said that the greatest number of students who take up music study in high schools are interested in the art as a leisure occupation, not for the purpose of becoming professionals or teachers. All these statistics argue well for the gain in amateur music-making, which many persons are hopefully awaiting as the saving grace in our future American cultural life.

If the young people so plainly show an eager interest in music study, should not the educational authorities at least give them the chance to pursue this work profitably, with the assurance that academic credit will be bestowed for the time spent in such exercise? Any other procedure would seem to be evidence of a conservative, "old fogey" attitude on the part of school heads—one which all progressive educators are at pains today to discard.

As a form of socialized training, on which modern schools lay so much store, we can think of no better and more harmonious method than the playing of ensemble music. It helps the adolescent to gain much-needed adjustment and mental balance. With cooperation the new watchword in politics, business and trade, that certainly fits in with the most approved dogmas for the conduct of American life. Let the children have their music, but by all means let us take their music-making seriously—even to the extent of granting points once reserved only for those who had won victorious tussles with geometry, French irregular verbs and refractory test tubes.

—o—

Reforming the Full Score

Tradition is responsible for some strange anachronisms. Thus, we spell many English words today as perhaps they sounded in Chaucer's time. Similarly, musical notation retains outworn conventions that serve as hindrances rather than aids to those who are learning to read notes. In these cases, the skilled sight reader mechanically makes transpositions or otherwise draws from the symbols what, in reality, is not there, just as the veriest schoolboy easily performs the operation puzzling to many cultured foreigners, of reading "throo," when "through" (to be perfectly logical) appears on the printed page. But is it not rather silly, when periodic modernization would make tradition catch up with practice?

A number of moot points are brought forth by Hubert J. Foss, in his article, The Reform of the Full Score, in The Monthly Musical Record (London).

"Of all the arts music is the most remote from ordinary experience in its technic and notation," says Mr. Foss. "Tradition no less than its nature has kept technical musical study a specialist's rather than a universal task. . . .

"At this moment, when there is more music around us than there ever was, it is especially important that the ability to read music as words are read should be cultivated. . . . The capacity for silent reading could be made easy to acquire if the educational system were to combine with other factors in adapting present methods toward this desirable end. And chief among the reformations needed is the cleansing of the full orchestral score of its traditional handicap of transposed notes for certain instruments. . . .

"I need not go into the reasons why the clarinet, cor anglais, horn and other instruments do not have their parts written at the actual pitch. It is a fact which we must accept. But, I can see no valid reason why these transposed parts should be copied into the full score, from which no one has to play. . . . For what is a full score? It is . . . an epitome of a series of directions to players. . . . It is not the music, but only a guide to it. The clearer the epitome is to the eye of the reader or conductor, the easier it is for him to follow or direct the music. . . .

"Of a certain modern work two eminent conductors have said to me that it would be impossible to conduct it without knowing it by heart, so many signs are there for them to follow. . . . The sounds that the composer intends should present themselves as clearly as possible through the eye to the inner ear. It is absurd that what are only aids to the player should be allowed to become handicaps to the conductor.

"In earlier works, well known perhaps, or at least in an accepted idiom and of familiar chordal structure, the difficulties of transposing some lines of a score a second, and another two a fifth, are not so serious: but as orchestration has become more complicated and harmonic ambition has spread, the handicap is unnecessarily aggravated, and must lead to carelessness in reading, guesswork and a halting appreciation of the composer's true meaning.

"The *reductio ad absurdum* of the academic tradition is the brass band score and its slightly less difficult companion, the military band score. . . . Can any reason be urged for printing a low bass part in the treble clef? . . . It is no less absurd to print in a score a clarinet part a tone higher than it sounds. . . . For that quick reference which is so essential to the conductor, the sounding notes are those to print. For the reader they would save an infinity of labor that at present stands between him and his music. . . ."

VARIATIONS

By Leonard Liebling

En route.—My previous notes came from Valencia, and the present jottings are being commenced aboard the little steamship bound from there to Palma (Majorca) and stopping en route at Ibiza (one of the Balearic group of islands in the Mediterranean) which looms up at this moment some miles ahead.

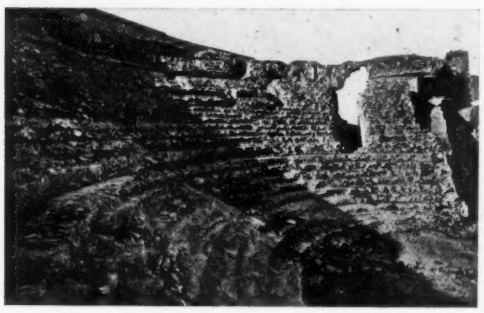
And while we puff toward Ibiza, let me type several memoranda from my looseleaf diary:

* * *

Talk is rife about the renewed plan to build a tunnel under the Strait of Gibraltar, linking Europe and Africa. Engineers have made a favorable report and the required capital is not forbidding in amount. The Spanish Government is now waiting for England to prick its ears, shake its head and show its hand.

* * *

Native Spanish opera was known before the coming of that country's modern composers. Miguel



ANCIENT ROMAN THEATRE,
at Sagunto, near Valencia

Hilarion Eslava (who has a commemorative tablet in Seville) early in the nineteenth century wrote three operas, Il Solitario, La Tregura di Ptolemaide, and Pedro el Cruel, all of them produced at Cadiz. He is also the author of Lira Sacro Hispaña (a collection of sacred music from the sixteenth to the nineteenth century, with biographies of the composers) in ten solid volumes. Eslava was born in Pampeluna, where Sarasate also came into the world.

* * *

Spain is the real dry country, owing to its shortage of water and lack of scientific reservoirs. In many localities, vendors sell drinking water in the streets.

* * *

There is a plentiful supply of mosquitoes, however, and their technic lacks nothing in effectiveness.

* * *

American newspapers report the return of roller skating and bicycling in America. One may expect to read next of the restoration of the square piano, and the compositions of Gottschalk.

* * *

I read also in U. S. journals that a Senator proposes to limit all individual fortunes to one million dollars. Arise, ye music critics! That is a direct slap at our profession.

* * *

Fritz Busch refused several profitable orchestral offers from Spain before he decided to settle in Buenos Aires.

* * *

Ibiza.—Our ship seemed to be heading into a semi-circular series of rocky mountains, until it got close enough to reveal a town at their base; the houses struggling up the inclines, and all surrounded by a huge ancient defensive wall that ranges to the peak of the heights and culminates in a prodigious ruined castle with crumbling battlements, watch towers, and the leavings of a mammoth drawbridge and moat. It was 4 a.m., but light, when we pulled into Ibiza harbor, and I watched a sunrise over a scene that looked like a painters' paradise. (I learned later that a large colony of the boys and girls of the brush are regular visitors to the island, whose appearance is not more primitive than the inhabitants and mode of life in Ibiza.) Native customs and costumes have refused to make way for modernization. The better class young girls hang gold chains about their necks, the number and weight of the circlets denoting the degree of wealth of the wearers. (The Ibizan suitors are said to have a marvelously accurate eye in running appraisal of the precious metal.)

* * *

I was told that there is only one piano in Ibiza; and that real estate is cheap. (Note to my secretary: Please make a memorandum of this paragraph and bring it to my attention when I reach the retiring age.)

* * *

Palma de Mallorca.—On this fabulously lovely island of Majorca (overnight by boat from the mainland at Barcelona) I feel somewhat at home, for I was here last summer, and told you a great deal about the new Mecca for American pilgrims. The Uncle Samites, however, are not in such abundant evidence at present, owing to their acrobatic dollar. Most of the former American residents here have gone home, to draw some fresh cards in the New Deal. Other countries have filled up the gaps, and the high English pound and French franc enable their migrating owners to turn them into plentiful pesetas. Palma is full of Germans, too, who seem not to be enamored of Herr Hitler's *regime*, for they are making lengthy stays on this island, have gone into business here, and invested in permanent homes. The much-advertised boom, therefore, shows no lessening, and prices have risen appreciably since last year. Nevertheless, you can still rent a comfortable house and garden for as little as ten dollars a month—and an English painter has a tiny place at Genova (near Palma) for sixty cents per week.

The Spanish Mediterranean fleet of twenty-eight vessels is in the harbor of Palma just now; and anchored in the roads are also the *de luxe* cruising ships, Homeric and Lapland. Military aeroplanes come and go, Barcelona and Valencia boats make regular trips; several large private yachts lie at the docks; innumerable small pleasure craft dot the waters with white sails and colored flags and bunting. It is a gala day in fact.

I might as well mention that you become somewhat irritated at the gala days before you are long in Spain, because of their frequency, which interferes with your clothes-pressing, barbering, marketing and other personal conveniences. The new Government has stamped out many of the religious public celebrations, but there is no way to kill the local *feria* or *verbena*, the holidays of the general population. What causes these rejoiceful occasions, I am not in a position to state. It appears that some householder hangs a string of gay ribbons or flags from his windows, the neighbors follow suit, and at once a *feria* or *verbena* is on. Laborers knock off work, the cafés become crowded, there is street dancing, and every serious effort goes hang. A few more *ferias* and *verbenas* for America, might be worthy of F. D. Roosevelt's attention, as highly efficient depression-lifters.

* * *

When the Spaniard is not celebrating, he is reticent, deeply serious, almost grave, and excessively polite. It is not the superficial French gesture of *politesse*, but a genuine politeness that shies at no degree of trouble to make itself evident. To give only one instance: I have never asked a Spaniard for a street direction without having him accompany me part of the distance along my way. Shopkeepers have left their place of business to show me the same courtesy.

* * *

Tips are often refused in Spain for small services. In fact, a law is being considered at the moment, to forbid all tipping in Spain.

* * *

I feel sorely disappointed because De Falla left Palma a few days before my arrival. He had been here with his sister since last spring. I had planned for lengthy instructive chats with the distinguished composer.

* * *

Majorcans who love music run over to Barcelona frequently in winter for a few days of concert and opera.

* * *

Speaking of Barcelona, I am told that the two coloratura sopranos, Maria Barrientos and Elvira Hidalgo were born in the same house there, over a tobacconist's shop in the Calle Aribau.

Arbos conducted the Madrid Orchestra at the Chopin Festival here in June, and I glean enthusiastic reports of the interpretations and execution, as I do also of George Copeland's solo playing.

* * *

There are two English papers in Palma, the Sun being published weekly by David Loth; and the Post, issued daily by Thomas Leaman. The editing of the Sun exemplifies high literary taste; the Post specializes in foreign news cables and local gossip.

* * *

And what gossip there was, just as I reached Palma. The five Americans jailed for disorderly conduct—you have read all about the *cause celebre* in your home papers—had no sooner set the local tongues wagging, when the July issue of The American Mercury reached here, containing Theodore Pratt's jeremiad against Majorca. The natives stoned the author's house, and there was talk of deporting him from the island. In both cases, the Mallorquins had good reason for their anger. The ginny Americans who ran amuck and attacked a Civil Guard, transgressed against military regulations; the abusive and untruthful article by Pratt, outraged the laws of hospitality. Mallorquins are neither submissive nor stupid. They have determined to rid their island of Americans whom they consider undesirable. One such individual, attired in a bathing suit, and sandals which coquettishly exhibited his painted toe-nails, sauntered into town and paraded the chief boulevard for exactly five minutes, when an indignant crowd followed him, a Civil Guard bundled the offender into a taxi, and he was haled before the governor, who ordered him to leave the island the same day, on the Barcelona boat.

* * *

Spaniards do not hurry. The only running I have seen in this country took place in the bull ring when Mr. Bull got too close to some venturesome *picador* or *banderillo*.

* * *

Apropos, here is a naive note from a local journal: "One of the bulls for the *corrida* tomorrow was injured in a little fight with another bull while they were being driven into their corral, but the injury has been treated with great care and the animal is now reported in excellent condition to be killed."

AN ANDALUSIAN HOLIDAY GROUP
(The nearest discoverable real life approach to a Carmen scene.)

Don Martinez de la Riba, of Palma, has completed photography of the film, Nocturne de Chopin, which is now being synchronized in Spanish and French in Paris. The rôle of Chopin is played by the Spanish actor, Joaquin Bergia; opposite him is Herna Rossi, who recently won the title of Miss Cinema of Spain, 1933.

* * *

I visited Copeland at his dreamland home far up in the hills here, and we drank homemade and homegrown mint juleps, talked of modern Spanish composers, and listened to his new records of them, made a few months ago when he was in New York. He has also done a remarkably subtle and suggestive piano transcription of Debussy's Afternoon of a Faun.

* * *

And apropos of afternoons, Spaniards tell me that they are not enamored of Hemingway's Death in the Afternoon. They call his descriptions of bullfighting a pedantic effort and full of technical faults.

* * *

There is a bull-fight here tomorrow and I wouldn't miss it for worlds, but I shall probably misinterpret all the best feints and passes of the *corrida*, for I had looked upon the Hemingway book as gospel, and intended to take it to the *Plaza de toros* as one takes an authentic libretto to the opera.

* * *

Well, here's hoping that this piece of reporting catches the Ile de France in time at Cherbourg.

Amato Advocates Popular Priced Opera

Eminent Baritone Believes There Is a Tremendous Field in America for Such Effort

The cause of popular priced opera in America, a much debated issue, has received a strong impetus this summer in the series of nightly offerings of the Chicago Opera Company at the Hippodrome, New York. This capacious theatre, redeemed from relegation to the picture palace category, is said to have been filled to capacity for practically all the opera performances there since early in June, when the season opened, through tomorrow night (August 13), when the company suspends the series until the beginning of its fall season.

Pasquale Amato, whose seasoned art has embellished many of the productions, sees these performances as the fulfillment of a long felt need, that of opera at prices within reach of the masses.

"It has been contended," the baritone said, "that interest in opera had greatly fallen off, and some authorities—Deems Taylor, for one, in his recent article in the Saturday Evening Post—maintain that until proper translation of librettos is achieved, opera never will be supported in English speaking countries.

"I agree that if opera could be given in English—especially certain operas—it would be greatly popularized, but the best answer to Mr. Taylor is to be found at the Hippodrome where at least 40,000 people are attending opera every week, to say nothing of the hundreds who are turned away each night. There is a continuous line at the box-office, and so great is the demand for tickets that the speculator has found a new field and is able, on some nights, to sell fifty cent tickets for a dollar and a half—and this for opera in its *original language*.

Reaching Wide Audience

"This series is reaching a class of people who otherwise could not afford to attend opera performances—who, perhaps, have never heard an opera sung before. And a striking illustration of the public's reception is the fact that many patrons go out to the box-office between acts and buy tickets for future performances. Even The Barber of Seville, a work which has never drawn crowds here, was given before a huge audience, with 2,000 people turned away. And Lohengrin, billed for the first time in New York at popular prices, was sold out days in advance.

"European cities provide opera for their less affluent classes. Berlin, Milan, Paris and other cities have both elaborate and less costly productions.

"I wish to make it clear that I do not think that such an organization as the one holding forth at the Hippodrome is a rival of the Metropolitan. The two companies reach entirely different audiences.

"Some people have cited the large salaries paid to prominent singers as an evil, attributing the high cost of an opera ticket to the sums paid out to the leading artists. In fairness to my colleagues, I must say I do not think this is just to them. In the first place, a singer's salary is governed not only by his artistic ability but by his drawing power as well. If his appearance can guarantee good returns at the box-office, then undoubtedly he is worth a large remuneration. For another thing, since about 1914 the salaries of leading artists have not been increased, while their expenses have steadily mounted. Income taxes take their toll, and traveling expenses have increased for artists and their families. Also the expenses incidental to giving a concert have swelled to several times their pre-war figure. In addition, publicity comes higher, and all this tends to diminish considerably the net income of the highly paid singer.

"On the other hand, while the pay of the stars has not been increased, that of the supporting and supplementary elements of the company has gone up tremendously. Therefore, if the Metropolitan is to lower its ticket prices, not only the leading singers but the other members will have to submit to salary adjustments.

Opera in Other Cities

"But to return to my original theme—opera within the financial reach of the masses. I believe there is ample opportunity for its development in other American cities. Philadelphia, for example, has inaugurated a season of opera at Robin Hood Dell. I am informed that the demand for tickets is already so great that the possibility of a third performance of each opera, making three a week instead of two, is being considered. Not only this, but another organization has sprung up in Philadelphia. This is the series which opened on July 27 at Convention Hall under the auspices of the Civic Music Association, whose head is Alexander Perry. Of course, to support productions at a small admission cost, an audience of 6,000 or 7,000 must attend each performance. Whether Philadelphia can support two companies at this rate remains to be seen, but the omens seem auspicious.

"To cite another example of the throngs that attend opera at popular prices, the performance of Aida in which I took part last summer at Soldiers' Field, Chicago, was given before an audience of 35,000.

"If enough such companies as the one at the Hippodrome would take hold all over the country, the grave problem of employment for a large number of our American musicians would be solved. It would also afford opportunity for young singers, which is sorely needed. Our American institutions offer excellent instruction and turn out talented young artists—but to what avail if there is no place for them?

"The management of the Hippodrome forces have considered this aspect of the movement, and auditions for young singers are to be held.

"Such a spirit, if it were to spread to other large cities, would be of untold benefit not only to musicians, singers and students, but also to all other lines of industry and commerce connected with opera.

"When the public has the opportunity of hearing opera well given at a price they can afford, it is my opinion that no lack of interest will be found, but rather the greatest enthusiasm." M. L. S.

AN UNEMPLOYED OPERATIC CONDUCTOR JOINS THE CIRCUS

Musicales

Rudolph Thomas Conducts Again at Juilliard

The New York Civic Orchestra (Rudolph Thomas, conductor) was heard on August 3 at the Juilliard Concert Hall, New York, its second concert for the summer in this auditorium. The program was an all-French list, balancing the premier all-German concert. Katherine Bacon was soloist in Franck's Symphonic Variations for piano and orchestra, and the afternoon's sequence also presented Debussy's two nocturnes, Clouds and Festivals, Ravel's Rhapsodie Espagnole and Debussy's La Mer.

This was a selection to daunt any but a finished and meticulously rehearsed orchestra. Mr. Thomas, however, guided his forces with consummate skill through the perils that lurked in these complicated scores. The Rhapsodie Espagnole was wrought into a gorgeous tonal pattern, whose tortuous elements were expertly placed in regard to rhythm and theme and their shading and prominence. The orchestra proved itself possessed of the requisite noble surge of tone for the Debussy sea music, and the instrumental resource demanded for its exposition.

Miss Bacon gave musicianly expression to her piano art in the Cesar Franck number, playing with fine observance of nuance and poetic insight. Hers is a touch of strength and delicacy which achieves notable results against a symphonic background no less than in solo passages. A large audience expressed its enthusiasm for the entire program with vigorous applause. M. L. S.

* * *

Berúmen Features Five Pianists

Ernesto Berúmen, pianist and pedagogue of New York, presented five of his artist-pupils in a class recital at the La Forge-Berúmen Studios on July 26. The program consisted of classical and modern compositions.

Lewis Wills opened with excellent performance of works by Schumann, Gluck and Rameau, displaying smooth technic and a lovely singing tone.

Mary Frances Wood was heard in works by Handel, Leonardo, Schumann, MacDowell, Albeniz and La Forge. Miss Wood's brilliant interpretation of the difficult Valse de Concert by Mr. La Forge was one of the outstanding features of the evening.

Jerry Mirate again gave pleasure with his playing of pieces by Daquin, Scarlatti, Brahms, and three charming Cuban Dances by Cervantes.

Elizabeth Harmeling, appearing at the studios for the first time, acquitted herself creditably in two groups by Grainger, MacDowell, Cassado and Albeniz. Miss Harmeling's playing is characterized by assurance, clear touch and tasteful interpretation.

Norma Krueger played two groups by Chopin, in which her playing revealed poetic insight and good technical equipment. All these young artists are appearing at the summer musicales given every Thursday evening at the La Forge-Berúmen Studios.

Continuing their series of summer recitals, Frank La Forge and Ernesto Berúmen presented their artist students in another of the series on July 27. The customary large audience was attracted to the recital and received with enthusiasm the talented artists who appeared. Marie Powers, contralto, the first to be heard, sang Haydn songs. Miss Powers has a beautiful voice and authoritative delivery. Phil Evans was her skillful accompanist. Jerry Mirate, pianist, next played soli, executing pianistic difficulties with ease. Orsola Pucciarelli, coloratura soprano, who gave pleasure with two Bellini arias, had the valuable support of Mr. Mirate as accompanist. She has a voice of richness and wide range. Maria Halama, mezzo-soprano, offered Czech folk songs in costume. Her charming manner and voice immediately won the audience. Her accompanist, Vaclav Divina, was an excellent aid. Miss Powers sang a second group and Mr. Mirate added three miscellaneous numbers. All the artists were obliged to give encores. L.

* * *

Edwin Hughes Presents Juliet Grace Wolfe

Juliet Grace Wolfe, pianist, was presented by Edwin Hughes on August 2 at the fourth of his Wednesday evening summer Master Class recitals at his New York studio. Miss Wolfe is from Hartford, Conn., where she has appeared many times in recital and as soloist over the radio. Her recital of August 2 marked her first appearance in New York. She opened her program with a fine performance of the Bach Chromatic Fantasie and Fugue, following this with the Papillons and Aufschwung of Schumann. For the romantic style of this composer she has a particularly keen sympathy. Three preludes by MacDowell, Debussy and Rachmaninoff, and the Liszt Rhapsody No. 11 formed the third group, and served to display an exceptional technical equipment as well as a fine sense of nuance.

With Mr. Hughes at the second piano, she brought her program to a brilliant close with a stirring performance of the Variations Symphoniques of César Franck, responding to the enthusiastic applause with De Falla's Rituel du Feu, as an encore. Miss Wolfe is a young artist who is endowed with musical gifts of a high order, coupled with a personality of ingratiating charm. Her playing throughout the program made an excellent impression. G. J.

* * *

Shankman Plays for Actor's Dinner Club

Samuel Shankman, pianist, was a recent soloist for the Actor's Dinner Club at the Hotel Woodstock, New York. Mr. Shankman played his first number blindfolded. He responded to the enthusiastic applause with a second offering, this time without the blindfold. Mr. Shankman, who is familiar to radio listeners for his programs over WMCA on Mondays and his duets with Elvira Rosina Geiger over WHOM on Sundays and Tuesdays, gave an excellent exposition of his talents, playing with ample technical skill and warm feeling. He is to make another appearance before the Actor's Dinner Club in the near future. L.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 5—September 30	London	Promenade Concerts
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Cologne	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

Margaret Olsen Under Concert Management Annie Friedberg

Margaret Olsen, Swedish-American soprano, known through her radio appearances on several important "hours," has signed a contract to be under the management of Annie Friedberg. Miss Olsen is a prominent oratorio singer and will be heard extensively in concerts next season. Her New York début recital will take place on October 23 at the Barbizon-Plaza.

Gertrude Kappel To Be Heard in Concert

Gertrude Kappel soprano of the Metropolitan Opera Company, who returns for another season with that organization and for a concert tour, will give her first New York recital at Town Hall on December 10. Mme. Kappel is engaged to appear with the San Francisco Opera in November and will make a concert tour through the West before returning to the Metropolitan.

OBITUARY

Dr. Adam Geibel

Philadelphia.—Dr. Adam Geibel, blind composer and organist, died here on August 3 of heat prostration. Dr. Geibel, who composed the hymns, Stand Up, Stand Up for Jesus and Let the Gospel Light Shine Out, hundreds of cantatas and choral works and the ballad Kentucky Babe, was born in Neuenhein, Germany, seventy-seven years ago. He lost his sight when only nine days old. When he was seven, he was brought to America and placed in the Pennsylvania Institution for the Instruction of the Blind, Philadelphia, two years later. After his graduation in 1872, he remained to teach elementary branches of music for two years, at the same time studying the more advanced phases. He received a gold medal for composition.

He continued his composition all his life, his works at the time of his death numbering about 3,000. He was the author of the official song for the Centennial Exposition in Philadelphia in 1876 and fifty years later composed the opening chorus for the Sesquicentennial Exposition. D.

Prof. Eduard Schütt

Merano, Italy.—Prof. Eduard Schütt, pianist and composer, died here on July 26. He was born in Petrograd October 22, 1856, and studied at the Petrograd and Leipsic conservatories. After 1880 he made successful concert tours, with Neruda and Auer, and in 1881 succeeded Mottl as conductor of the Akademischer Wagner-Verein in Vienna. He composed a comic opera, Signor Formica (Vienna, 1892), two piano concerti, various chamber music works, and many piano pieces and songs. I.

Casper Kreutzer

Elizabeth, N. J.—Casper Kreutzer, violinist and composer, died on August 7 at the General Hospital here, after an illness of three months. He was born in Hungary, and was seventy-six years old. He is survived by his widow and three sons. E.

George Mesmacker

Paris.—George Mesmacker, formerly among the most prominent of French opera singers, died on August 3 at his residence in the suburbs. Mr. Mesmacker, who for years had received top billing at the Opéra-Comique, lived in poverty in his last days. C.

Music Notes From Coast to Coast

AKRON, OHIO—Friends of Music Society combined the last meeting of the year with business. At the June meeting officers for the coming year were elected. Burton Garlinghouse was named president. Mr. Garlinghouse is director of the choir at the First Congregational Church. Ruth Stein Musson, contralto soloist is secretary; John A. Schotta, treasurer and Ellis Varley chairman of the program committee. Mr. Varley is choir master and organist at St. Paul's Episcopal Church. This group is made up entirely of musicians and the monthly programs have a decidedly professional finish. Once a year the programs are open to the public when a great many people attend, knowing they will hear an unhackneyed program.

Maud A. Maxson, organist of the Church of Our Saviour, attended the summer school of church and choral music at Northwestern University. A notable list of instructors had charge of the classes. Among them were Noble Cain, director of the Chicago A Capella Choir; Horace Whitehouse, choral and orchestral director of the South Shore Festival Music Association of Chicago; J. Victor Bergquist, Minneapolis and George L. Tenney, president of the Chicago Choir Directors' Guild.

First announcement of some of the concerts in store for Akron this fall and winter was made by The Tuesday Musical Club when artists on their series were named. Fritz Kreisler, violinist, will open on November 21; the Viennese Boys' Choir on January 2; Josef and Rosina Lhevinne, pianists on February 13 and Maria Olszewska, contralto on April 10. K. S. L.

BALTIMORE, MD.—Sweltering in the throes of a typical summer, Baltimore can scarcely be called music minded these days. Baltimore's municipal bands are furnishing the only concerts at present and in addition to the regular program, Municipal Director of Music Fredrick R. Huber, has arranged a number of special events. The latest was a sacred concert by the combined bands, under the leadership of Robert V. Lansinger, and it is estimated that over 30,000 were in attendance at the affair in Druid Hill Park. An amplification system proved advantageous to hundreds who could not reach the slopes of the natural amphitheatre and who heard the music at a distance. Many could not see the musicians who played for them. The program included excerpts from The Messiah, Parsifal, and The Lost Chord. Charles Muller, cornetist, played an arrangement of Gounod's Ave Maria which was received enthusiastically.

The recent death of John Itzel, for many years connected with the music in the public schools and one of Baltimore's best known musicians and composers, was a real loss to this city. Mr. Itzel was known throughout the country and was one of the few remaining players that belonged to a school of other days. E. D.

DALLAS, TEX.—The eighth concert of the summer symphony season was given, July 23, at the Fair Park Stadium with Franco Autori conducting. The assisting artists were Mary Todd Pallaria, soprano; Lee Walling, baritone, and a mixed chorus of 120 voices. This was the debut of the Autori Chorus and for their opening number they sang a six-part arrangement from Donizetti's opera, Lucia di Lammermoor, and the Grand March from Tannhaüser which was sung in the original choral form. The Dallas Symphony Orchestra conductors make a distinction between their winter and summer offerings knowing that long works, or complete symphonies do not create a successful box office, and therefore the orchestra is having wonderful results by confining their ambitions to presentations of shorter compositions. Large crowds attend and thoroughly enjoy these delightful affairs in spite of the heat. K. B. M.

DENVER, COLO.—The fourteenth annual session of the summer master class for pianists and teachers which E. Robert Schmitz is holding this year has drawn a large number of professionals and advanced students from all sections of the country as well as from Canada and even far off Corea to Denver. A feature of the session are the weekly chamber music recitals in which members of the class are assisted by the principal string and woodwind instrument players of the city., The first recital was opened auspiciously with the Bloch sonata for piano and violin in which Ruth Dyer Schoettle performed the piano part with authority. Cesar Franck's quintet for piano and strings, in which Helen Frederick from Terre Haute, Ind., played the piano part, was the other number of the first program. The following week brought a fine performance of Bach's fifth Brandenburg concerto for piano, violin and flute with string orchestra in which Marian Cassell of New York played the piano, while in the following Schumann quintet Violet McKenzie from Louisville, Colo., and Helen Calogeras from Denver shared in the piano part. The third program brought an excellent performance of the Brahms trio for piano, clarinet and cello, Elmer Schoettle doing full justice to the piano part, while the program closed with the Beethoven trio op. 97 in which James Sykes from Philadelphia performed on the piano. Sandwiched in between these two numbers was Casella's brilliant and amusing Siciliana and Burlesca for piano, violin and cello in which Edward Greenberg from Los Angeles played the piano.

These recitals are open to the public and Denver music lovers are not slow in availing themselves of this privilege. Large and enthusiastic audiences have been present at all concerts. G. S.

NAVASOTA, TEX.—The Music Study Club, of Navasota, which was organized in 1912, and has a membership of thirty-seven, will confine its attention to the work of many schools of music next season. The program committee is composed of Mesdames Robert Foster, William Gibbs, John C. Riesto and Ralph Bevis. The subjects cover a large field: The Viennese School (Mozart and Haydn, Beethoven and Schubert). The Music of the Midnight Sun (Lassen, Sinding, Grieg, and Sibelius), American Music and Musicians, Music of the Far East, Spain, The Eldorado of Music, France and Her Musicians and the Musicians and Composers of Texas. The officers for the season of 1933-1934: Mesdames Maurice Lee, William Gibbs, Ralph Bevis, Weldon Lucas.

Julia D. Owen, the composer of the Blue Bonnet and other songs of Texas, is now turning her gifts to the writing of poetry. Her latest poem is entitled Cotton From Seed to Service. K. B. M.

NEW ORLEANS, LA.—One of the most delectable evenings in an otherwise uninteresting summer was that on which Le Petit Theatre presented its first attempt at an operetta, using as a vehicle Trial by Jury, by Gilbert and Sullivan. The performance was one of the so-called workshop activities of the Little Theatre, which during the winter supplies as well as sponsors much of the dramatic entertainment of the season. The operetta was directed by Sarah Isaacs, and Harold Levy was orchestral conductor. James Catherine Rule, soprano, played the part of the Plaintiff, supported by Gustave Devron, the Judge, and James McCain, tenor, the Defendant. Lelia Haller added much to the charm of the presentation with an entr'acte ballet from Coppelia. O. L.

NORWICH, N. Y.—The recent commencement of Norwich Union Free Schools, (Frank Wassung, superintendent) brought music of varied character, principally by the orchestra of forty players, both sexes, the glee clubs, and the united chorus. As the graduation evening was built on matters of local historical interest connected with the Civil War, much of the music presented was of that period. The young players performed with ability, and at times with vigor. Sarah Mason-Curnalia is head of the department, with Leland S. Benedict, assistant. The annual Weiler-Riesberg music prizes, (named for the donors, old residents here) consist of cash awards which went to Alice Quinn, piano; Wilfred Stanton Stewart, voice; Harold Hurlburt, composition, and Wilford C. Pinney, trumpet.

Harriet B. Riesberg, guest soprano, sang O Divine Redeemer at the Baptist Church, July 30, accompanied by her husband. Ray Nagle has been organist and musical director there for twenty years, playing a Felgemaker three-manual instrument. Gladys Starratt Romeyn, wife of the pastor, James K. Romeyn, is the excellent soprano of the choir.

Franklin Kenyon, fifteen-year-old graduate of Cortland High School, is studying organ here, with a view to making music his profession. Calvary Baptist Church furnished facilities for practice. The Rev. N. S. McPherson is the pastor of this congregation.

The Colonia Theatre boasts a good organ, played by Sadie Quinn. The Dominion Operating Company presents up-to-date pictures. C. J. Rose is resident manager.

Ann Hamilton (known also as Anina Favorita), who toured with Gigli two seasons, resides here with her parents and sister. F. W. R.

OAKLAND, ME.—At the opening of the Eastern Music Camp, a telegram of congratulation was received from Walter Damrosch, praising the courageous spirit of keeping on, despite the general depression. Over a hundred young students are assembled from various states for the purpose of studying music under competent instructors. Regular concerts are given in the Bowl, a large amphitheatre on the shores of Lake Messalonskee. The band, chorus and orchestra co-operate in the presentation of the Sunday programs, which are open to the public. On Wednesday afternoons, concerts are also given by the faculty of the camp, all of whom are noted artists. The features of these concerts are a little symphony orchestra, ensembles and guest artists.

Gladis Heathcock, piano soloist, appeared at the first concert. She is a pupil of Louis Cornell, musical director of the camp. At the third concert, the band, under the direction of Lee Lockhart, presented several stirring marches by Sousa and Goldman; also Wagner's Overture to Rienzi was played in spirited manner. The chorus, directed by Edward Grant, gave a group of songs from the old masters, and a Negro spiritual was sung by Al Craig, baritone. The orchestra, led by George Brown, assistant conductor and teacher of cello, played several delightful selections.

Paul White, teacher of violin, conducted the faculty orchestra at the fourth concert, and presented some of his own compositions, which were much enjoyed. His sketches are known as Five Miniatures, and include, By the Lake, Caravan Song, Waltz for Teenie's Doll, Hippo Dance, and Mosquito Dance. Adolf Schmid, eminent conductor, made his first appearance in Maine when he led the camp orchestra in the fifth concert. He chose for the orchestral program the favorite overture to the Merry Wives of Windsor; Les Preludes, Liszt; and Finlandia, by Sibelius, receiving enthusiastic approbation from the largest audience of the season. S. R.

SAN DIEGO, CAL.—The San Diego Symphony (Nino Marcelli, conductor) opened its seventh season of summer programs on July 18, to a large and appreciative audience. The orchestra, which has a personnel of ninety resident musicians, men and women, is maintained by popular subscription. It was inaugurated seven years ago by Marcelli, and promoted by an orchestra association of which M. C. Pfefferkorn is president.

The program on July 18, offered the Carnival Overture (Dvorak), Pathetique Symphony (Tschaikowsky), Molly on the Shore (Grainger), Musical Snuff Box (Liadoff), Minuet (Bolzoni), and Pomp and Circumstance (Elgar). July 25 brought the Overture to Oberon (Weber), symphony in D minor (Franck), Irish Tune from Londonderry (Grainger), and Spanish Caprice (Rimsky Korsakoff).

There will be six concerts in the season, closing August 22. The orchestra grows yearly in artistry and musicianship. A group of young players, graduates from Marcelli's high school orchestra, now pupils at Eastman, Curtis, Juilliard and Yale, return each summer to play in the orchestra.

On July 17, the Student Concert Guild presented seven young artists in a program of much interest. Margaret Brewster, pianist; the Studio String Quartet; Dorothy Riddell, Gloria Williams, Margaret Ellen Talbot and Patricia Lang, and John Burrows, French hornist, now a student at Eastman, pleased a sizable audience. A delightful feature was the playing by Viva Crise of a piano suite composed by Mr. Burrows. Composer and pianist shared in real enthusiasm on the part of the audience. H. B.

WHITE PLAINS, N. Y.—Westchester County has been liberally supplied with orchestral concerts this summer, thus sustaining its all-year musical reputation. The County Center Garden "Pops," given by the Musicians' Emergency Orchestra, under the capable baton of Antonia Brico, drew many people from Westchester and Connecticut to the County Center, where they heard good symphony programs of a light nature in a most attractive summer garden setting. Jaffrey Harris was guest conductor at a recent concert there.

In one week a number of Westchester artists were featured, including Frank Bishop, Eugenie Sladon, and Marguerite Volavy, pianists; Libero Filippo, fourteen-year-old violinist; and Rachel Morton, soprano.

The Starlight Symphony Orchestra series is being given on Sunday evenings in the ampitheatre on the estate of Frank A. Vanderlip at Scarborough. Sandor Harmati, formerly conductor of the Omaha Symphony and the Musicians' Symphony orchestras, directs the orchestra of sixty musicians. Soloists have included Stefan Kozakevich, Lola Monti-Gorsey and Emily Roosevelt. E. H.

Artists Feature Austin Songs

Alfredo Gandolfi, baritone of the Metropolitan Opera Company, is programming three songs by Grace Leadenham Austin in recital with Gertrude Hopkins, harpist. These are At Eventime, Day-dreams, and The Soul Undaunted. Florence Foster Jenkins, who is giving a recital for New York composers at Sherry's, New York, August 17, will sing Miss Austin's Constancy. This recital is for the National League of American Penwomen. Mrs. Jenkins is the president of the New York branch. She has requested that the composers be at the piano for their works. Gina Pinnera is another artist who recently featured Miss Austin's music. She sang You Are the Light, The Little White Cottage, and Constancy. Miss Austin is vacationing during August and part of September at Skytop, Pa., in the Poconos.

Rogers Pupil at Camp Walden

Mordecai Bauman, baritone, pupil of Francis Rogers, is passing an active summer at Camp Walden, Lake George, N. Y. Mr. Bauman has put on and acted in Clear all Wires, also a scene from Cavalcade and one from Marco Millions. Later he will play the part of the Lord in a scene from Green Pastures. July 22 he sang the rôle of Bunthorne in Patience. He will resume his fellowship at the Juilliard Graduate School of Music, New York, in October.

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THE INSTRUMENT OF THE IMMORTALS

Carl Roeder Defines His Principles for Successful Pursuit of the Pianistic Art

Juilliard School Pedagogue Expresses Opinions Gathered from Experience

Carl M. Roeder, piano pedagogue of many years' experience and teacher of numerous young artists, both in his own studio and at the Institute of Musical Art of the Juilliard School, has expressed some of the principles which he believes piano playing should incorporate.

"Tone quality is, of course, one of the foundation stones of pianism. Music may be defined as sound organized to express beauty. And since tone is the medium of the pianist, he must aim for a quality which sets forth his conception of beauty. It is a mistake to think of muscular effort alone as the producer of tone. The pianist's attention should rather be directed to the release of his spiritual energy, that mysterious force which is neither flesh, muscle, nerve nor bone, but which animates them all and when they are fully disciplined, enables him through them to project in glowing reality the inner spirit of a composition. To achieve this end, however, a keenly sensitive ear must be cultivated, for it should ever be remembered that music in its most exalted form is beauty made audible."

"Turning to technic. Relaxation and balanced arm weight constitute the basic conditions from which a modern pianistic technic grows. But relaxation is a much abused term. The Japanese have a proverb: 'You cannot clinch a nail in a custard.' And a keyboard approach which is lacking in muscular control can register no vital effect.

"The modern technical training, however, aims to reduce percussion to a minimum. In its place it advocates greater body and arm freedom, establishing through arm and wrist adjustment a close-to-key relation which makes of each finger as it plays a center of gravity. The tone is *evoked* not *provoked*, the arm being regarded as a channel through which the inner impulses can be directed to the finger tips and thence to the heart of the instrument in any degree of velocity or dynamic intensity demanded.

Phrasing and Design

"As for phrasing and design—phrasing is primarily a matter of punctuation, the proper setting forth of ideas which lie behind the notes by such grouping as will make them intelligible to the listener. But it is more than mere musical form. It involves the relationship of the parts to the whole and requires a clear understanding of the harmonic structure and the rhythmic ebb and flow of the music. The rise and fall of the contrasted motives and their design and color as expressed in shadings, dynamic nuance and climax effects. It leads up to that quality which we call style and may be called the grammar of interpretation.

"And now for interpretation. This involves an appreciation of the poetic and imaginative content of the composition, an understanding of its traditional, aesthetic and emotional values and the ability to present them with convincing effectiveness.

The Inspirational Touch

"How can this be taught? The teacher's approach to the student's mind should be orderly, sympathetic and inspirational. He must know how to engage attention, awaken interest, cultivate concentration, establish perseverance, kindle imagination and arouse enthusiasm. In other words he must put the pupil on guard and on fire as well, and while hands and brain are engaged in mastering the mere mechanics of the art he must at the same time stimulate the growth of the fine flowers of mind and spirit out of which alone can come the highest artistic fruition." S.

Studio Notes

EMILIO ROXAS

Emilio Roxas acted as accompanist to Giovanni Martinelli on his recent concert tour which opened on October 27, playing solos on each program.

Della Samoiloff has sung fourteen performances with the Chicago Civic Opera Company at the New York Hippodrome. Some of the operas were Gioconda, Aida, Cavalleria Rusticana and La Forza del Destino. She was also engaged to sing in Philadelphia, two performances of Cavalleria Rusticana under Alexander Smallens, and will be heard in Aida both at the Chicago Century of Progress and in St. Louis.

Jan Peerce, who has been studying with Mr. Roxas since October, 1926, is the tenor of Radio City Music Hall and broadcasts every Sunday over WJZ with Roxy's Gang.

Alexander Lorber, basso, is soloist of St. Ignatius Loyola Church, New York, and has been re-engaged for next season.

James Boxwill, colored baritone, has been engaged for thirteen weeks to sing over WABC.

LA FORGE-BERÚMEN

A program of unusual interest was broadcast over the Columbia network on July 27, by Ruth Ebbs, soprano, and Florence Middaugh, contralto. Frank La Forge, their teacher, was at the piano. Miss Ebbs sang a group of Lieder and another of Mozart arias, giving freely of her pleasing voice and musical understanding. Miss Middaugh revealed beauty of tone and depth of feeling. D.

John C. Wilcox Holds Summer Master Classes

John C. Wilcox, voice teacher of Denver, Colo., has completed a five-weeks' master class for teachers and singers in San Antonio, Tex., and is commencing a similar course in Los Angeles. In San Antonio Mr. Wilcox

(Photo by Everett A. Stoffel.)
JOHN C. WILCOX

had in his class several of the leading choir and concert singers of that city, and also teachers from Austin, San Angelo and other Texas towns. At the close of the term Mr. and Mrs. Wilcox were tendered a complimentary dinner by officials of the local Chamber of Commerce and Mayor Quin. In both San Antonio and Austin Mr. Wilcox was called upon to address groups of musicians, and in the former city he was engaged to coach two of the leading choirs.

July 24, at the studios of Ray Crittenden in California Christian College, Los Angeles, Mr. Wilcox delivered an address on The Past, Present and Future of Vocal Education in America, and then gave a practical demonstration by diagnosing several untrained voices before the audience. Mr. Crittenden, baritone and teacher of Los Angeles and a former pupil of Mr. Wilcox, is sponsoring the latter's master class in Los Angeles, in which are enrolled singers and teachers of that section.

Mr. Wilcox will visit San Francisco for a few days of lessons to former students before returning to Denver in September to resume his work at Denver College of Music and Colorado Woman's College, and begin rehearsals on the new program of Denver A Cappella Choir, which has, during its five years of work under his leadership, developed into one of the prominent choral units of the country.

Hall-Gruen Radio Programs

Frances Hall and Rudolph Gruen will broadcast a two-piano program tomorrow afternoon (Sunday) from WTAM, Cleveland, which will be picked up by the NBC's red network over WEAF. Their list holds a minuet by Bizet-Horvath and the Gruen suite for two pianos. August 27, over the same hook-up, they will present Schubert's Marche Militaire, Une Tabatiere a Musique (Liadoff) and Perpetual Motion (Weber).

Stueckgold to Sing with New York Philharmonic

Grete Stueckgold has been chosen by Toscanini to sing under him with the New York Philharmonic Orchestra in the Beethoven ninth symphony and Missa Solemnis and she will also be soloist earlier in the season on one of the Philharmonic's Sunday afternoon programs under Bruno Walter. Mme. Stueckgold and her husband, Gustav Schuetzendorf, are at present at their villa on Lake Starnberg in the Bavarian Alps.

Sandoval Broadcast from WJZ

Miguel Sandoval, composer, pianist and conductor, was guest entertainer on the Concert Footlights program over an NBC-WJZ network on August 3. He played piano solos and the orchestra featured his music, and songs by Mr. Sandoval were sung by Mario Cozzi, baritone. The Sandoval compositions heard included Yo Hasta El Cielo Daria, Spanish Dance, Ave Maria, The Soul of Life and Papillons. Joseph Littau directed.

I SEE THAT

Quinto Maganini and his New York Chamber Symphony, now in the sixth week of their series of concerts at the Harvard Club, will continue their regular Thursday evening programs through this month and September. The concerts, which began July 6, are open to members of the Harvard Club and their guests.

* * *

Boris Levenson's two orchestral compositions, A Fantasy on Two Hebrew Folk-Tunes and A Night in Bagdad (Oriental tone poem), will be performed by the New York Philharmonic Orchestra at the Stadium, under Willem van Hoogstraten, on August 17. Mr. Levenson's new anthem, O Sing unto the Lord a New Song, was published recently.

* * *

Ruggiero Ricci, violinist, arrived in Stavangen, Norway, on July 13 to continue his studies with Paul Stassévitch for the remainder of the summer. In the early fall Ricci will give several concerts there. Mr. Stassévitch has been engaged to conduct the first symphony concert in Stavangen the middle of September.

* * *

Tonia Tarsanen, soprano, who sang the title rôle in Le Massena's opera, Pandora, over Station WOR on July 23, appeared with the Hotel Stockton Orchestra at Sea Girt, N. J., on July 28, the occasion being the annual reception to the Governor and a military ball. Miss Tarsanen is a product of the New York School of Vocal Art and a member of the New York Opera Association.

* * *

Emma A. Dambmann, contralto, is convalescing under Dr. Lock's care, at Williamsburg, Ont., Canada. She arranged a social and musical evening at Locketon Lodge, July 4. In June she sang a song with words by herself; the music was that of Del Riego. She also leads the singing at The Circle.

* * *

Walter Damrosch recently played Elliott Schenck's arrangement of Chopin's Funeral March. Mr. Schenck made this transcription some time ago for the New York Symphony Orchestra at the request of Dr. Damrosch, who performed it frequently on the orchestra's tours throughout the country .

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The last of a series of lecture-recitals by Percy Grainger, of the faculty of New York University, New York, was held in the Auditorium at Washington Square on August 3. The program consisted entirely of compositions of Mr. Grainger.

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Maria Safonoff, pianist, and Julia Mery Gilli, soprano, are spending the summer at Keene Valley, N. Y. They will return to New York in the fall to resume their concert activities.

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Sonia Sharnova has been engaged to give a recital on August 20 for the Chicago Tribune Free Ice Fund at the Studebaker Theatre in that city.

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Alfred Mirovitch and E. Robert Schmitz will play the Mozart double concerto at Hollywood Bowl, August 24, Bernardino Molinari conducting.

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Nathaniel Cuthright is at Lake George, N. Y., where he is vacationing and doing some teaching. He returns to the metropolis on September 25.

* * *

The Ruth Miller Ensemble is entering its second year under the management of Dema Harshbarger. The group offers a comprehensive program.

Klamroth Reënters Concert Field

Wilfried Klamroth, baritone, made his reëntry into the concert field this season with a recital at the home of Mrs. John W. Alexander, when he sang the entire Schöne Müllerin cycle of Schubert. Included among his subsequent engagements have been musicales at the homes of Mrs. Lee, Cornwall-on-Hudson, N. Y., and Mrs. W. A. Phillips, New York, and at Vassar College.

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Press Comments

JOSEF WISSOW

Josef Wissow was soloist with the Philadelphia Orchestra at Robin Hood Dell recently in the Liszt piano concerto in E flat. Eugene Ormandy conducted. The Philadelphia Daily News said: "The Sunday night concert brought Josef Wissow to the keyboard to play the E flat concerto by Liszt. Wissow is a pianist of the first water who can play his way through the most difficult writings and achieve a brilliance and color that is rarely equaled. He did that last night." The Philadelphia Inquirer: "Mr. Wissow played the Liszt concerto with virtuoso vitality and the flashing brilliance it demands."

Samuel Laciar in the Public Ledger headed his report: "Five Thousand Hear Josef Wissow as Soloist in Dell." The body of his article read in part: "Mr. Wissow gave a brilliant performance technically and an interpretation in full keeping with the spirit of the composition. His mastery of the keyboard was fully adequate to the great difficulties, his octave and double octave work especially fine, and accurate rhythmic feeling throughout. Mr. Wissow also displayed a tone of beautiful quality and blended his tone finely into the great solo instruments of the orchestra. The audience recalled the soloist seven or eight times. It was a performance which justified the enthusiasm of his auditors."

The Evening Bulletin: "Mr. Wissow gave a properly bravura performance, disposing of its difficulties with assurance, ease and finality."

SONIA SHARNOVA

Sonia Sharnova recently won praise from the critic of the Cincinnati Times-Star for her performance in Aida last month with the Cincinnati Zoo Opera. "Miss Sharnova was a magnificent Amneris. What a gratification to hear an amply endowed singer intone the thrilling phrases of Amneris with regal poise and with authority!"

ROSE TENTONE

Rose Tentone, lyric dramatic soprano from the Enrico Rosati studios, won the attention of the press when she sang Santuzza in Cavalleria Rusticana at the Zoo Opera in Cincinnati. Nina Pugh Smith of the Cincinnati Times Star said that:

"Rose Tentone, who so interested our people a week or two ago with her youth, her talent and her superb voice, coupled with the fact of her sudden emergence into the limelight, made so thrilling a rôle of Santuzza as even to excel the character she created as Nedda.

"Miss Tentone has a real voice, a voice worth cultivating, and a talent for the stage which is inborn. She has a career before her.

"Her voice, with its long range and gorgeous color, is remarkable. It is a glowing voice. Even when, as in Santuzza's declamation, she sang full throat and with intense dramatic feeling, the usual slight artificiality of the upper register disappeared. Miss Tentone was made for opera, for singing and for success."

George Leighton of the Cincinnati Enquirer stated: "Rose Tentone was extraordinarily well cast as Santuzza, singing with rare artistry, making her face, voice and body faithfully portray her lines and emotions and arousing real sympathy for the discarded peasant girl. . . . She reached a point of intensity just before the Intermezzo that virtually stopped the show. The Intermezzo had to wait some minutes for its presentation."

The Cincinnati Post commented: "We have never seen Madame Tentone quite so effective as she was in the rôle of the distressed girl in Mascagni's brief, tuneful work. The lady has proved previously that she can sing and act, but last evening she exceeded even the fondest expectations by giving a genuinely excellent performance."

HARALD HANSEN

Harald Hansen was cast as Sir Edgar in the performance of Lucia di Lammermoor given on the Steel Pier at Atlantic City, N. J., on July 23. His part in the performance was reviewed as follows by the Evening Union: "Miss Serrano's new cause for insanity was Harald Hansen, cause enough if fine singing were sufficient to drive one mad nowadays, and Mr. Hansen's vocalisms yesterday made the suggestion almost plausible. To tell the truth, there was less of poetry in his song than there was of splendor. Yet he was quite handsome in his love-making and handled Lucy about as elegantly as if he had been born with a lace collar around his neck. Donizetti makes vast demands on the tenor throughout his opera, but Mr. Hansen mastered the trying task admirably. His duets with Miss Serrano had real quality."

PAVEL LUDIKAR

Smetana's The Bartered Bride was given at the Auditorium, Chicago, in June, under the direction of Anton Vanek, and with the participation of the Czech singing societies, the Czechoslovak Sokol festival and the Czechoslovak group of the Century of Progress. The review of Herman Devries in the Chicago American read in part: "The visiting artists, only one of whom is known in America, Ludikar, who is a former member of the New York Metropolitan Opera, were all worthy the honor of acting as musical envoys of the Czechoslovak government.

"Ludikar, by the way, reminds us strongly of Lazzari. His comedy has the same dry, crackling, brilliant and yet obvious quality of the great Italian basso and at times the timbre of the tone was also strikingly like Lazzari's."

GERARD HEKKING

Gerard Hekking, French cellist, gave four recitals in Rochester, N. Y., during July. In reviewing the final event, the Rochester Democrat and Chronicle said: "This has been a revelatory series." The Rochester Journal American: "Last evening's recital was a perfect climax to Mr. Hekking's work here. It helps only a little to speak of the breadth of tone in the earlier groups, the spirit of the variations and the virtuoso handling of the Grieg sonata and St. Saens concerto. It means nothing to pick out separate strokes in a masterpiece in trying to describe the beauty of the whole, for the feeling of hearing a really great musician playing with an almost faultless technic, and masterful grasp of material, is the dominating characteristic of a Hekking recital."

The Rochester Times Union: "The opportunity to hear so eminent a musician and executant as Mr. Hekking, in this series of concerts in advance of his general American tour, is one for which Rochesterians have reason to be grateful." After the first concert, the same paper said: "The player's perfect ease in execution makes one forget the technical side of his playing and one becomes absorbed in the vitality of his tone and the spiritual quality of his interpretation which is so rich in depth, dignity and sensitiveness."

OTTO LUENING

Elenore Altman gave a piano recital recently at the University of Arizona, Tucson, Ariz. Her program included Three Impressions by Otto Luening which were referred to as follows by the critic of the Arizona Star: "In order that the audience might get the full flavor of Otto Luening's Three Impressions, the pianist played each twice. These are modernistic, vaporous, poetic—caught for a few minutes in the listener's ear and then echoing there despite the continuation of the program."

CONSERVATORIES and SCHOOLS

The Cleveland Institute of Music Closes Summer Session

CLEVELAND, O.—The Cleveland Institute of Music closed its annual summer season on July 29 after a six weeks' session. The fall term begins on September 18.

Arthur Loesser, head of the department of ensemble, gave the closing piano recital of the summer session on July 25, playing the Bach French Suite in G, Beethoven's sonata, op. 2, No. 3, and four preludes of Debussy.

Advanced students were heard in recital on July 20. Works of Handel, Mozart, Beethoven, Liszt and Debussy were given by Marion Matousek, Josephine Kinney, Pauline Thesmacher, Ward Davenny, Jeanne Meagher, Alice Knorr and Esfir Berchine. The Madrigal Chorus under the direction of Ward Lewis sang works of Vittoria, de Pres, and Orlando di Lassus. The Madrigal Chorus gave three radio programs last month over Station WTAM, with Eugene Bergen and Betty Williams playing violin soli and Douglas Marsh cello soli.

On July 26, younger pupils gave the closing junior recital.

Beryl Rubinstein, director of the institute, was the guest of honor at the State Teachers' Convention, July 13, in Athens, Ga., his birthplace.

Victor de Gomez, head of the cello department, and first cellist of the Cleveland Orchestra, is spending the summer at the home of Felix Salmond, English cellist, in Rockport, Me.

Alice Chalifoux, teacher of harp at the institute, gave a program at Western Reserve University on June 29, illustrating a lecture by Marcel Vigneras.

Denver College of Music Opens Fall Term September 11

DENVER, COLO.—The fall term of the Denver College of Music, John C. Wilcox, director, opens on September 11. Newton H. Pashley is the dean and the faculty of thirty instructors includes Mr. Wilcox, voice; Mr. Pashley, organ and theory; Andrew Riggs, piano; Elma Werner-Landler, piano; Anton Landler, violin; Elias G. Trustman, cello; A. Benton Stuart, flute; and Martha Wilcox, the dance and body correctives. The college offers a four-year accredited course, leading to the degree of Bachelor of Music.

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

FOR VIOLIN AND PIANO

Sonata, for violin and piano, op. 40; by Ernest Kréal.

A compact, meaty, and well-muscled work, in which ambition somewhat transcends feeling, but nevertheless there is no suggestion of mere routine or dull travail, for the composer keeps his subjects animate with varied treatment in rhythm and harmony, and one does not mind an occasional obeisance to Grieg, Debussy, and Brahms. The sonata contours are observed faithfully in the main, and while this composer moves far away in his harmony from the conservative masters, he avoids arbitrary progressions deliberately contrived to startle the ear.

A fine effect is the concluding measure, with the violin playing in C major and A minor, while the piano moves through an A minor arpeggio, and chords in D flat (with C in the bass) C major, and an ultimate questioning cry modulating fff, from an E minor-C major combination into a short, sharp triad in G minor. The description sounds more involved than the music. The piano part feels well under the hands—good writing, full and resonant. (Universal Edition, Vienna; Associated Publishers, New York.)

Barcarolle, for violin and piano; by Alexander Steinert.

An American composer now living in Paris, Steinert has established a reputation as a writer of fine talent expertly trained and purposed. This Barcarolle is tasteful music, with an appropriate 9-8 lilt, shifted in a few measures to 12-8 and 6-8, in order to follow the line of melody.

Performers seeking cheap appeal will find no solace in this piece of refined writing. It is also published for cello and piano. (Universal Edition, Vienna; Associated Publishers, New York.)

Chanson Polonaise; *Danse Paysanne;* for violin and piano; by Karol Szymanowski; transcribed by Paul Kochanski.

Szymanowski here moves in a musical manner more easily approachable than some of his works in larger forms, but these two pieces are by no means pabulum for the musically unversed. The Polish atmosphere is treated suggestively rather than in the literal manner to be found in the violin output of Wieniawski. Kochanski has done his transcribing with skill, harmonization not too intricate, and distinct technical brilliancy. (Universal Edition, Vienna; Associated Publishers, New York.)

Poème, Danse Orientale, Berceuse, for violin and piano; by Arkadie Kouguell.

Excellent numbers, the work of a musician with fancy and facility, who does not despise the use of tunefulness, and sets it with refined harmonization. The Danse Orientale seems destined for the most popularity of the three examples. (Edition Max Eschig, Paris.)

Book

Reviewed by Irving Schwerké

Notes (Journal d'un Musicien), by Reynaldo Hahn.

The author, one of France's eminent composers, is known the world over. The present volume consists of extracts from his diary, which he commenced as a young boy. Charming, philosophical and psychological to a degree, it gives many amusing sidelights on famous personalities, crowned and otherwise.

In his foreword, Hahn asks indulgence for seeming "naïvetés" and for writing in French (he is a South American by birth), but neither his naïvetés nor his French needs excusing; for both are delightful, to say the least. Musical problems and studies are seldom mentioned, but Hahn's observations on humanity, literature and painting at once make it plain why his music has such a universal appeal. (Librairie Plon, Paris.)

* * *

Reviewed by R. M. Knerr

Oratorio

The Creation, by Joseph Haydn; new English text by A. H. Fox-Strangways and Steuart Wilson.

It is a remarkable fact that Haydn's noble work has never previously been provided with a new and idiomatic English text. The original German version, attributed to the Baron Gottfried van Swieten, who combined Genesis and Milton's Paradise Lost into a sort of *pasticcio,* was provided with an English version in the original full score published by Haydn himself in 1800. The translation, presumably made by van Swieten or another, is in many cases unidiomatic and even ungrammatical, with Germanisms that are almost ludicrous. In the Novello edition, some of these barbarisms were altered. Now Mr. Fox-Strangways, eminent British critic, and Mr. Wilson, a ranking oratorio singer and musical authority, have produced a version that is admirably practical and of high literary worth. An occasional liberty has been taken with a few notes of recitative to make the music conform more closely to the English text, but in the main the editors have returned to Haydn's original notation. In the final chorus, two passages of two bars each of the alto solo have been deleted, "thus leaving the finale to be performed by soprano, tenor and bass soli, for which alone—with the exception of these four bars—the whole work is written." Passages which may be cut, to bring the work within the time limits of an ordinary hearing, have been indicated. The clearly engraved edition, issued both in complete piano-vocal score and for chorus alone, has a few errata, which are indicated by printed slips pasted to the pages in question. In sum, this is a labor wholeheartedly to be commended. (Oxford University Press, London; Carl Fischer, Inc., sole agents for the U. S. A.)

For Soprano, Baritone and Orchestra

Der Weg (The Path), a cycle of fifteen vocal settings, by Felix Weingartner, to poems by Carmen Studer.

The artistic collaboration of Dr. Weingartner and his young poet and musician wife has resulted in a cycle of attractive, and in some respects original, works. The poems of this cycle are introspective bits recording the gradual awakening of a deep and moving love between two persons, and are thus appropriately cast in the duo form.

A few of the numbers, however, are for solo voice. There is a profound feeling for the moods of nature, and this finds constant expression in the cycle, which has an atmospheric background of the various seasons as revealed in woods and hills.

The musical style is in the Lieder tradition, not too obviously influenced by modern idioms. Undoubtedly the composer has lavished some of his best efforts and most characteristic expression in these works. The orchestral writing cannot be judged by the piano-vocal score at hand, but the accompaniment is exacting, far more so than the voice parts. The cycle takes fifty-two minutes to perform. (Ed. Bote & G. Bock, Berlin.)

Songs

Aria, Es blaut die Nacht (Vadoro, pupille) from Julius Caesar, by Handel; arranged by Oskar Hagen.

As an addition to the fine collection of Handelian airs published by Bote & Bock comes this excerpt from Act II, Scene I, of Julius Caesar. In the opera, it introduces the scene between Caesar and Cleopatra, and is interrupted in the original by various recitative passages sung by the former, which are here omitted. The aria is built on a gentle sarabande rhythm of attractive melodic character, establishing an exotic note, and leads to a dramatic climax of fine proportions.

The original Italian text and a German adaptation are included. The contralto version is in the key of D, with range from D to F sharp. There is also a setting for soprano, with range from F to A. (Ed. Bote & G. Bock, Berlin.)

Triolet, by George Henschel; words by Laurence Whistler.

Apparently this is the most recent composition of the famous conductor, Lieder singer and voice teacher to see publication. It was no mean feat for even such a spry octogenarian as Sir George to turn out so singable and artistic a song, provided, of course, it is not an early manuscript now issued for the first time. It is simple, naïve, if you wish, but somehow touching and very sincere, this charming little ditty, which admirably matches the artlessness of Mr. Whistler's lines. It is a love song, with the burden:

A raindrop, a rose, and a star, my love,
They are all I ask of these summer hours.

Its intimate message is provided with music that is not in the least taxing technically, but requires an entire absence of artifice to make its effect. Key of F; range, E to F. (Oxford University Press, London; Carl Fischer, Inc., New York, sole agents in the U. S. A.)

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The Musical Courier desires to obtain the present addresses of the following:

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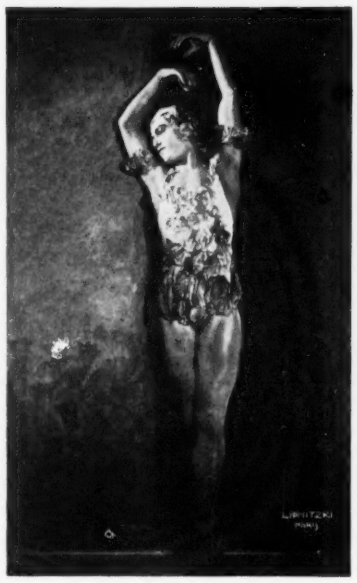
CARLETON SMITH and CHRISTIAN SINDING,
the composer, in the garden of the latter's home, adjoining the Royal Palace, Oslo, Norway.

FRAU NINA GRIEG and CARLETON SMITH,
musical lecturer, discuss her husband's methods of composing.

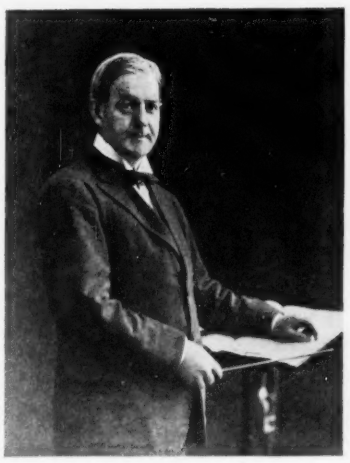
EDYTH JANETT MAGEE
at her home in Hollywood, Cal., with her pupil, Helen Clive, soprano, who played in Rio Rita and is now leading lady in a musical revue.



SERGE LIFAR
in Le Spectre de la Rose, one of the ballets which he and his ballet recently presented in London.

MEDAL OF THE BRUCKNER SOCIETY OF AMERICA.
This, the first exclusive medal of the society, was executed by Julio Kilenyi. During the coming season it will be presented to Frederick A. Stock, Arturo Toscanini, Dr. Martin G. Dumler, Serge Koussevitzky and Bruno Walter. The medal is awarded each season to those who are adjudged to have done the most to bring about the general recognition of Anton Bruckner's music in this country.

JOSEF WISSOW
was soloist with the Philadelphia Orchestra, Eugene Ormandy conducting, on July 23 in the Liszt piano concerto in E flat. The concert, which was held at Robin Hood Dell, was broadcast over the entire Columbia network.



SIR HAMILTON HARTY,
one of the season's guest conductors at the Hollywood Bowl. His concert of July 29 was broadcast over a coast-to-coast NBC network.

MARTHA BAIRD,
pianist, recently was heard with the Gordon String Quartet in the Cesar Franck quintet. This month she will play two more concerts with this ensemble.

EDWIN HUGHES
is conducting his annual summer master class for pianists at his New York studio. His artist-students are being presented in a series of Wednesday evening recitals.

ETHEL BENNETT,
artist of the Leon Carson studio, who appeared last season with the Charlotte Lund Opera Company.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

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